Momus Triumphans:

OR, THE

PLAGIARIES

OF THE

English Stage;

Expos'd in a

CATALOGUE

OF ALL THE

Comedies, *Tragi-Comedies*, *Masques*, *Tragedies*, *Opera's*, *Pastorals*, *Interludes*, &c.

Both Ancient and Modern, that were ever yet Printed in *English*. The Names of their Known and Supposed Authors. Their several Volumes and Editions: With an Account of the various Originals, as well *English*, *French*, and *Italian*, as *Greek* and *Latine*; from whence most of them have Stole their Plots.

By *GERARD LANGBAINE* Esq;

Indice non opus est nostris, nec vindice Libris:
Stat contra dicitq; tibi tua Pagina, Fures. Mart.

LONDON: Printed for *Nicholas Cox*, and are to be Sold by him in *Oxford*. M DC LXXXVIII.

PLACARDS

The Preface.

IF it be true, what Ariſtotle (a) that great Philoſopher, and Father of Criticiſm, has own'd, that the Stage might inſtruct Mankind better than Philoſophy it ſelf. If Homer was thought by Horace (b) to exceed Crantor and Chryſtippus, in the Precepts of Morality; and if Sophocles and Euripides, obtained the title of Wiſe, for their Dramatick Writing, certainly it can be no diſcredit for any man to own himſelf a lover of that ſort of Poetry, which has been ſtiled, The School of Vertue and good Manners? I know there have been many ſevere Cato's who have endeavoured all they could, to decry the uſe of the Stage; but thoſe who pleaſe to conſult the Writings of the Learned Dr. Gager, Albericus Gentiles, Sir Philip Sidney, Sir Richard Baker, Heywood, the Poet and Actor both in one; not to mention ſeveral others, as the famous Scaliger, Monſieur Hedelin, Rapin, &c. will find their Objections fully anſwered, and the Diverſion of the Theatre ſufficiently vindicated. I ſhall therefore without any Apology, publickly own, that my inclination to this kind of Poetry in particular, has lead me not onely to the view of moſt of our Modern Repreſentations on the Stage, but alſo to the purchaſe of all the Plays I could meet with, in the Engliſh Tongue; and indeed I have been Maſter of above Nine Hundred and Fourſcore Engliſh Plays and Maſques, beſides Drolls and Interludes; and having read moſt of them, I think am able to give ſome tollerable account of the greateſt part of our Dramatick Writers, and their Productions.

(a) Poet. c. 10.

(b) Eriſt. a. ad Lollium.

The general Uſe of Catalogues, and the eſteem they are in at preſent, is ſo well known, that it were to waſte Paper to expatiate on it: I ſhall therefore onely acquaint my Reader, that I deſigned this Catalogue for their uſe, who may have the ſame reliſh of the Dramma with my ſelf; and may poſſibly be deſirous, either to make a Collection, or at leaſt have the curioſity to know in general, what

has been Publiſh't in our Language, as likewiſe to receive ſome Remarks on the Writings of particular *Men.*

The Reaſons *that induc'd me to the publiſhing this* Catalogue, *were theſe:* Firſt, *That the former* Catalogues *were out of Print.* Secondly, *That they were all of them full of groſs Errours.* Thirdly, *That they were not, as I thought, ſo Methodical as this which I have now made; wherein the Reader will find the Imperfections I obſerved in the former Catalogues, amended; all the Plays which have been Printed ſince* 1680, *to this preſent time, added; with ſeveral Remarks, which whether or no obſerved, I cannot tell, but never publiſhed by any Author till now.*

To begin then firſt *with the Errours of* former *Catalogues, they are chiefly* Five:

Firſt, *There were Plays inſerted in all of them, which were never in Print; as for Brevity's ſake, to give* one *inſtance for many,* The Amorous Widow, and Wanton Wife, *a Comedy. This is a* Stock-Play, *and was written (if not Tranſlated from* Mollieres George Dandin) *by Mr.* Batterton.

Secondly, *Some Plays were omitted, which had been Printed very long ago; as,* Cola's Fury, and Lirenda's Miſery. *Written by* Henry Burkhead. The Religious Rebel; *and ſeveral others.*

Thirdly, Two *Titles which belong'd to one and the ſame Play, were frequently printed, as if they had been two* diſtinct *Plays; as* The Conſtant Maid, *or* Love will find out the Way. *Written by* Shirly. Ferex and Porex, *or the Tragedy of* Gorboduc. *Written by* Sacvile *and* Norton; *with many others.*

Fourthly, *The ſame Title was often times printed twice, and that ſeperately, as if writ by* two ſeveral *perſons; and ſometimes aſcrib'd to* different *Authors likewiſe; when it was onely a new Edition of the ſame Play; as for Example,* Patient Griſſel *was again repeated under the Title of* Patient Griſſel Old. *And* Appius *and* Virginia, *written by* Webſter, *is afterwards aſcrib'd to* T. B. *though as the deceaſed Comedian Mr.* Carthwright, *a Bookſeller by Profeſſion, told me, 'twas onely the old Play Reprinted, and Corrected by the above-mentioned* Mr. Batterton; *with ſeveral others.*

Fifthly, *Some Plays are aſcribed to* one *Author which were writ by another; as* Celum Britanicum, *a Maſque, is to Sir* William Davenant, *though it was written by* Carew *and* Jones. *Which fault is rather to be imputed to the Publiſhers of Sir* William Davenant's *Workes,* 1673, *in Folio, than to the Compilers of the former*

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Catalogue; *who are more excusable than Mr.* Phillips *in his* Catalogue *of Poets, called,* Theatrum Poetarum; *and his Transcriber* Winstanley, *who has follow'd him at a venture in his Characters of the* Drammatick *Writers, even to a word, in his* Lives of the English Poets. *Both these Authors through a mistake of the Method of former Catalogues, and their Ignorance in what Pieces each* Drammatick *Author had published, have fallen into very great Errours, as I am going to shew.*

The first *Catalogue that was printed of any worth, was that Collected by* Kirkman, *a* London *Bookseller, whose chief dealing was in Plays; which was published* 1671, *at the end of* Nicomede, *a Tragi-comedy, Translated from the* French *of Monsieur* Corneille. *This Catalogue was printed* Alphabetically, *as to the Names of the* Plays, *but* promiscuously *as to those of the* Authors, (Shakspeare, Fletcher, Johnson, *and some others of the most voluminous Authors excepted) each Authors Name being placed over against each Play that he writ, and still repeated with every several Play, till a new Author came on. About* Nine *Years after, the Publisher of* this *Catalogue, Reprinted* Kirkman's *with emendations, but in the same Form. Notwithstanding the* Anonimous *Plays, one would think easily distinguishable by the want of an Authors Name before them; yet have both these charitable kind Gentlemen found Fathers for them, by ranking each under the Authors Name that preceded them in the former Catalogues. Thus* Charles *the First is placed by them both to* Nabbs; *because in both the former Catalogues it followed his* Govent-Garden: *and for the same reason* Cupid's Whirligig *is ascribed by both of them to* Goff; *because it follow'd his* Careless Shepheardess; *and so of many others, too tedious to repeat.*

To prevent the like mistake for the future, and to make the Catalogue more useful, I wholly altered the form: And yet that I might please those who delight in old Paths, I have Transcribed the same as a Second Part, after the former way of Alphabet, *though more Methodically than formerly, as I shall shew presently.*

In this New *Catalogue the Reader will find the whole to be divided into* Three *distinct* Classes. *In the first I have placed the* Declared *Authours, Alphabetically, according to their* Sirnames, *in* Italick *Characters: and placed the Plays each Authour has written, underneath in* Roman *Letters, which are rank'd Alphabetically likewise; so that the Reader may at* one *glance view each Authours Labours. Over against each Play, is plac'd as formerly a Letter to indicate*

dicate the nature of the Dramma: as C. for Comedy. T. for Tragedy. T. C. for Tragi-comedy. P. for Pastoral. O. for Opera. I. for Interlude. F. for Farce.

And for the better use of those who may design a Collection, I have added to the Letter the Volume also, (according to the best Edition) as Fol. 4°. 8°. against each Play that I have seen. And for their further help; where a Play is not printed single, the Reader will be directed by a Letter or Figure to the bottom of the Colume, where he will meet with Instructions how it is to be found; I mean, with what Poems or other Plays it is printed, the Year when, the Place where, and the best Edition of each Book so mentioned.

This may seem superfluous at first sight, but may possibly be no longer thought so, when I shall have acquainted my Reader, that when I was making my Collection, I found several Plays and Masks, bound up with other Poems, which by the name were scarce known to the generality of Booksellers: as for instance, Sir Robert Howard's Blind Lady; Daniel's Philotas; Carew's Cœlum Britanicum; Shirley's Triumph of Beauty; with infinite others. But two Plays I might particularly mention, both taken notice of in former Catalogues, to wit, Gripus and Hegio, a Pastoral; and Deorum Dona, a Masque; both which were written by Baron, and were wholly unknown to all the Booksellers of whom I happened to enquire, and which I could never have found but by chance; they being printed in a Romance called, The Cyprian Academy, in 8°. The same I might add of The Clouds, (a Play which was never in any Catalogue before, and was translated from Aristophanes's Nubes by Stanley, and printed with his History of Philosophy, Fol. Lond. 1655. and now newly reprinted; and of several others) but that I must hasten back to give an Account of the two other Divisions of my Catalogue. The one of which contains those Plays whose Authors discover themselves but by halves, and that to their intimate Friends, by two Letters only in the Title-Page, or the bottom of their Epistle; and in the last Degree are plac'd all Anonemous Plays; and this compleats the First Part.

The Second Part contains the Catalogue Reprinted in an exact Alphabetical manner, according to the forms of Dictionaries, the Authors Names being here left out as superfluous; and against each Play is a Figure to direct you to the Page where you may find it in the First Part.

Thus

The Preface.

Thus much as to the Method and Alteration of this Catalogue: Now as to the Remarks, which are of three *sorts; the first of use, and the other* two *conducing to Pleasure at least, if not to Profit likewise.*

The First is to prevent my Readers being impos'd on by crafty Booksellers, whose custom it is as frequently to vent old *Plays with* new *Titles, as it has been the use of the Theatres to dupe the Town, by acting old Plays under new Names, as if newly writ; and never acted before; as,* The Counterfeit Bridegroom, *an old Play of* Middleton's; The Debauchee, *another of* Brome's; The Match in Newgate, *another of* Marston's; *with many more, too tedious to repeat: By these Remarks the Reader will find* The Fond Lady, *to be only the* Amorous Old Woman, *with a new Title,* The Eunuch, *to be* The Fatal Contract, *a Play printed above thirty years ago; with many the like.*

The Second *is an Essay towards a more large Account of the Basis on which each Play is built, whether it be founded on any Story or Passage either in* History, Chronicle, Romance, *or* Novel. *By this means the curious Reader may be able to form a Judgment of the Poets ability in working up a* Dramma, *by comparing his* Play *with the* Original *Story. I have not been so large and full in this as I intend hereafter, not having by me several* Chronicles *and* Novels, *which might have been subservient to my Design, as the* Chronicles *of* particular *Countries, and the* Novels *of* Cynthio Geraldi, Loredano, Bandello, Sansorino Belleforreste, *&c. For this reason, in the Notes on several Plays which I have taken notice of, I have been forc'd to refer to the Chronicles of a Country in* general, *not have had time or opportunity to make an exact search what Historian the Author has* chiefly *follow'd, or what Author has most largely treated on that particular Action which is the Subject of the Dramma. So in Novels I have been forc'd through Necessity to quote some which have been printed since the Plays were written to which they are referred: because I knew that they were extracted and collected from the Originals, whence the Plot was taken, though I had them not by me: of which I could produce many instances, were it material.*

I would desire my Readers leave to make this Observation by the by, that a Drammatick Poet *is not ty'd up to the Rules of* Chronology, *or* History, *but is at liberty to new-model a Story at his pleasure, and to change not only the Circumstances of a true Story, but even the principal Action it self. Of this opinion are most of our mo-*

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dern Criticks; and Scaliger observes, not only that 'tis the priviledge of Epick Poets, but also of Tragedians. Quis nescit omnibus Epicis Poetis Historiam esse pro argumento? quam illi aut adumbratam, aut illustratam certe alia facie quam ostendunt ex Historia conficiunt, Poema. Nam quid alius Homerus? Quid Tragicis ipsis faciemus. Sic multa Lucano ficta. Patriæ Imago quæ sese offerat Cæsari: excitam ab Interis animam, atq; alia talia. *This instance of* Lucan, *makes me call to mind what Sir* William Davenant *says on account of the same Author, whom he blames for making choice of an Argument so near his own time, that such an Enterprize rather beseem'd an Historian, than a Poet.* For *(says he)* wise Poets think it more worthy to seek out truth in the Passions, than to record the truth of Actions; and practise to describe mankind just as we are perswaded or guided by instinct, not particular persons, as they are lifted, or levelled by the force of Fate, it being nobler to contemplate the general History of Nature, than a selected Diary of Fortune. *So that we see the business of a Poet is to* refine *upon History; and Reformation of Manners is so much his business, that he is not to represent things on the Stage, as he finds them* recorded *in History, but as they* ought *to have been: and therefore we are not to make* History *so much the Standard and Rule of our Judgment, as* Decency *and* Probability. *For indeed, provided the Author shew Judgment in the heightning and working up of his Story, it matters not whether the Play be founded on* History, *or* Romance, *or whether the Story be his own, or another's Invention.*

Poetices. Lib. 1. c. 2.

Pref. to *Gondibert*, p. 2.

The last sort of Remarks, relate to Thefts: for having read most of our English Plays, as well ancient as those of latter date, I found that our modern Writers had made Incursions into the deceas'd Authors Labours, and robb'd them of their Fame. I am not a sufficient Casuist to determine whether that severe Sentance of Synesius *be true,* Magis impium Mortuorum Lucubrationes quam vestes furari; *That 'tis a worse sin to steal dead mens Writings, than their Clothes: but I know that I cannot do a better service to their memory, than by taking notice of the Plagiaries, who have been so free to borrow, and to endeavour to vindicate the Fame of these ancient Authors from whom they took their Spoiles. For this reason I have observ'd what Thefts I have met with throughout the Catalogue, and have endeavour'd a restitution to their right Owners, and a prevention of the Readers being impos'd on by the Plagiary, as the Patrons of several*

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of our Plays have been by our Modern Poets. But none certainly has attempted it with greater confidence, than he that ſtiles himſelf the Author of The Country Innocence, or The Chambermaid turn'd Quaker: a Play which was acted and printed in the year 1677. but firſt publiſh'd many years before by its genuine Author Ant. Brewer.

It is not to thoſe of our own Nation only, but to Forreigners alſo, that I have endeavour'd to do Juſtice. For that reaſon I have remark'd (as far as my knowledge would permit me) what has been tranſlated or ſtollen from Taſſo, Guarini, Bonarelli, Garnier, Scarron, both the Corneilles, Molliere, Rucine, Quinault, and others both French and Italians. Neither have I omitted, to my power, to do right likewiſe to the ancient Greek and Latin Poets, that have written in this way, as Sophocles, Euripides, Æſchylus, Ariſtophanes, Seneca, Plautus, Terence, &c. I muſt acknowledge, with regret, that theſe are not ſo well known to me as I could wiſh; but yet as far as my power, I have endeavour'd to do right to their Memories. But I dare aſſure my Reader, that for the future it ſhall be more my buſineſs to obtain a more intimate acquaintance with all worthy Strangers, as well as with my own Countrymen, ſo that if this Triſle ſhould have the fortune to appear abroad a ſecond time, it ſhall be more compleat and correct, than the ſhortneſs of the time, and my ſmall acquaintance with Authors at preſent allow; the Catalogue being in the Preſs, and the firſt ſheet of it ſet, before I thought of adding theſe Remarks.

But before I quit this Paper, I deſire my Readers leave to take a View of Plagiaries in general, and that we may obſerve the different proceedings between the Ancients and our Modern Writers. This Art has reign'd in all Ages, and is as ancient almoſt as Learning it ſelf. If we take it in its general Acceptation, and according to the extent of the word we ſhall find the moſt Eminent Poets (not to move excentrically and out of our preſent Sphere) are liable to the charge and imputation of Plagiary. Homer himſelf is not free from it, if we will give credit to Suidas, Ælian, and others: and that the invention of the Iliad is not wholly due to him, ſeems to be confirm'd by the Teſtimony of Ariſtotle, who mentions a ſmall Iliad, which was written before his was produced. But whether there be any ground, for this Opinion, or no certain it is that the moſt eminent Poets amongſt the Romans, I mean Virgil and Ovid, made uſe of the Grecian Magazines, to ſupply their Inventions. To prove this, let us firſt

Poet. c. 23.

Poet. l. 3. cap. 15. consider Virgil, *stil'd the King of Poets by* Scaliger, *and to the opinion of* Propertius *excelling* Homer *himself, as appears by the following Lines so well known amongst all learned men.*

Cedite Romani Scriptores, cedite Grai,
Nescio, quid majus nascitur Æneade.

Yet even this great man has borrow'd in all his works; from Theocritus, *in his* Eclogues; *from* Hesiod *and* Aratus, *in his* Georgicks; *and from* Homer *and* Pisander, *in his* Æneads: *besides what he has borrow'd from* Parthenius Nicæus, *his Tutor in the* Greek *Tongue, and from* Q. Ennius *an ancient* Latin *Poet; as* Saturnalia, l. 5. c. 11. l. 6. c. 1. *you may read more at large in* Macrobius. *If we consider* Ovid, *the Flower of the* Roman *Wit, we shall find him imitating at least, if not borrowing from, the forementioned* Parthenius, *his* Metamorphosis, *that Divine Poem, (as* Ant. Muretus *stiles it in his* Orat. Vol. 2. Orat. 3. *) being built upon that Poem writ in the* Greek *Tongue, which bore the same Name, and handled the same Subject, as we are told by* Plutarch *and* Eustathius. *And if to these we add that worthy* Carthaginian Terence, *who by the kindness of the generous* Lucan, *was at once made a free man and Citizen of* Rome, *and whom on the account of his Comedies written in the* Latin *Tongue, we may number among the* Roman *Writers: we shall find him likewise borrowing, for his Productions, of that eminent* Athenian *Poet* Menander.

But let us now observe how these Eminent Men manage what they borrow'd; and then compare them with those of our times. First, *They propos'd to themselves those Authors whose Works they borrow'd from, for their Model.* Secondly, *They were cautious to borrow only what they found beautiful in them, and rejected the rest. This is prov'd by* Virgil's *Answer concerning* Ennius *his Works, when he was asked by one who saw him reading, what he was about, reply'd,* Aurum se ex Enni stercore colligere. Thirdly, *They plainly confess'd what they borrow'd, and modestly ascrib'd the credit of it to the Author whence it was originally taken. Thus* Terence *own'd his Translations, in his Prologue to* Eunuchus.

Poet. c. 24.

Qui bene vertendo, & ea dilucide multa
Ex Græcis bonis, Latina fecit non bonas.

This behaviour Pliny *commends in these words*: Est enim benignum & plenum ingenium Pudoris, fateri per quos profeceris: *and after having blam'd the Plagiaries of his time, he commends* Cicero *for making mention of* Plato, Crantor, *and* Panætius, *whom he made use of in his Works: and let it be* observ'd *by our* Modern *Poets, that though our modest* Carthaginian *own'd his Translations, yet was he not the less esteem'd by the* Romans, *or his Poems less valu'd for it. Nay, even in* this *Age he is universally commended by learned men, and the judicious* Rapin *gives* him *a Character, which I doubt few of our Age will deserve.* Epist. ad Tit. Vespas. Terence a écrit d'une Maniere, & si naturelle, & si judicieuse, que de Copie qu'il estoit il est devenu original: car jamais Auteur n'a eu un goust plus par de la Nature. Reflect. 26. part 2. Lastly, *Whatsoever these ancient Poets* (*particularly* Virgil) *copyed from* any *Author, they took care not only to alter it for their purpose; but to add to the beauty of it: and afterwards to insert it so* handsomly *into their Poems,* (*the body and Oeconomy of which was generally their own*) *that what they* borrow'd, *seem'd of the same Contexture with what was* originally *theirs. So that it might be truly said of* them; Apparet unde sumptum sit, aliud tamen quàm unde sit, apparet.

If we now *on the* other side *examine the proceedings of our late* English *Writers, we shall find them diametrically opposite in all things.* Shakspear *and* Johnson *indeed imitated these Illustrious Men I have cited; the* one *having borrow'd the Comedy of Errours from the* Menechmi *of* Plautus; *the* other *has made use not only of him, but of* Horace, Ovid, Juvenal, Salust, *and several others, according to his occasions: for which he is commended by Mr.* Dryden, as having thereby beautified our Language: *and Mr.* Rymer, *whose Judgment of him is this*; I cannot (*says he*) be displeas'd with honest *Ben*, when he chuses rather to borrow a Melon of his Neighbour, than to treat us with a Pumpion of his own growth. *But for the most part we are treated far otherwise; not with sound* Roman *Wit, as in* Ben's *time, but with empty* French *Kickshaws, which yet our Poetical Hosts serve up to us for Regales of their own Cookery; and yet they themselves undervalue that very Nation to whom they are oblig'd for the best share of their Treat. Thus our* Laureat *himself runs down the* French *Wit in his* Marriage a la Mode, *and steals from* Moliere *in his* Mock Astrologer; *and which makes it more observable, at the same time he does so, pretends in his* Epistle *to justifie himself from the imputation* Epist. to Mock Astrologer. Tragedies of the last Age, p. 143

itation of Theft: Not unlike the Cunning of a Jugler (*to apply his own Simile to him*) [*Epiſtle to the* Spaniſh *Fryer*] who is al-

Ep. to the Spaniſh Fryer. ways ſtaring us in the Face, and overwhelming us with Gibberiſh, only that he may gain the opportunity of making the cleanlier conveyance of his Trick. *I will wave the Epiſtle to this Play, which ſeems to be the Picture of Bays in little, yet I cannot omit one Obſervation more, which is, that our* Laureat *ſhould borrow from* Old Flecknoe, *whom he ſo much deſpiſes: and yet whoever pleaſes to read* Flecknoe's Damoyſelles a la Mode, *will find that they have furniſht Mr.* Dryden *with thoſe* refin'd *Expreſſions which his* Retrenching *Lady* Donna Aurelea *makes uſe of, as* the Counſellor of the Graces, *and that* furious indigence of Ribons. *But poſſibly he will own that he borrow'd them as* Father Flecknoe *did, from* Mollieres Les Precieuſes Ridicules: *however, I hope he will allow that theſe Expreſſions better ſuit with the* Spiritual *Temper of thoſe* French *Damſels, than with the known Gravity of the* Spaniſh *Ladies. I hope Mr.* Dryden *will pardon me this Diſcovery, it being abſolutely neceſſary to my deſign of Reſtoring what I could to the true Authors: and this Maxim I learnt*

Kind Keeper. *from his own Father* Aldo, *Every one muſt have their Own.* Fiat Juſtitia, aut ruat Mundus. *In purſuance to which, I own that Mr.* Dryden *has many Excellencies which far out-weigh his Faults; he is an excellent* Critick, *and a good* Poet, *his Stile is ſmooth and fluent, and he has written well, both in Verſe and Proſe. I own that I admire him, as much as any man;*

Hor. Sat. Po. l. 1. ——Neque ego illi detrahere auſim,
Hærentem Capiti multâ cum Laude Coronam.

But at the ſame time I cannot but blame him for taxing others with ſtealing Characters from him, (as he does Settle *in his* Notes on Morocco) *when he himſelf does* the ſame, *almoſt in all the Plays he writes; and for arraigning his Predeceſſours for ſtealing from the* Ancients, *as he does* Johnſon; *which 'tis evident that he himſelf is guilty of the ſame. I would therefore deſire our Laureat, that he would follow that good Advice which the modeſt Hiſtory Profeſſor Mr.* Wheare *gives to the young Academick in his* Antelogium, to ſhun this, Confidence and Self-love, as the worſt of Plagues; and

Mr. Bohun's Tranſlat. to *conſider that* Modeſty is it which becomes every Age, and leads all that follow her in the ſtreight, and right Path to ſolid Glory;

Glory; without it we are hurld down Precepices, and instead of acquiring Honour, become the scorn of Men, and instead of a good Fame, we return loaden with Ignominy and Contempt.

I have not time to examine the Thefts of other Plagiaries in particular, both from the French *and our* own *Language, and therefore shall onely desire them to consider this Sentence of* Pliny: Obnoxii profecto animi, & infelicis ingenii est, deprehendere infurto malle, quam mutuum reddere cum presertim fors fiat ex usurâ. *Ep. ad T.V.*

Altho I condemn Plagiaries, *yet I would not be thought to reckon as such either* Translators, *or those who* own *what they borrow from other Authors: for as 'tis commendable in any man to advantage the* Publick; *so it is manifest, that those Authors have done so, who have contributed to the Knowledge of the* Unlearned, *by their excellent* Versions: *Yet at the same time I cannot but esteem them as the* worst *of Plagiaries, who steal from the Writings of those of our own Nation. Because he that borrows from the worst* Forreign *Author, may possibly import, even amongst a great deal of trash,* somewhat *of value: whereas the former makes us pay extortion for* that *which was our own before.*

For this reason I must distinguish one of our best Comick-Writers, from the common Herd *of* Translators; *since though proportionate to his Writings, none of our* modern *Poets have borrow'd less; yet has he dealt ingenuously with the World, and if I mistake not, has* publickly *own'd, either in his* Prefaces, *or* Prologues, all *that he has borrow'd; which I the rather take notice of, because it is so* little *practised in* this *Age. 'Tis true indeed, what is borrow'd from* Shakspeare *or* Fletcher, *is usually own'd by our Poets, because every one would be able to convict them of Theft, should they endeavour to conceal it. But in what has been stolen from Authors not so generally known, as* Murston, Middleton, Massenger, *&c. we find our Poets playing the parts of* Bathyllus *to* Virgil, *and robbing them of that Fame, which is as justly their due, as the Reward the Emperour* Augustus *had promised to the Author of that known* Distich *affixed on the Court Gate, was to* Virgil. *Mr.* Shad well.

Neither can this Imputation be laid at the doors of such who are onely Imitators of the Works of others, amongst which, are admired Sir Charles Sidley, *and the inimitable M.*Wytcherley: *The last of which, if I mistake not, has Copied* Mollieres le Misanthrope, *in his*

his Character of the Plain Dealer; *and his* Celimene, *in that of* Olivia: *but* ſo well, *that though the Character of the* Miſan-
Reflect. 26. thrope *be accounted by* Rapin, Te Caractere le plus achevee;
part. 2. *The compleateſt Character, and the moſt ſingular that ever appeared on the Stage: yet certainly* our Poet *has equaled, if not exceeded his Copy. Imitation which* Longinus *commends in* Steſichorus, Archilochus, *and* Herodotus, *all of them being imitators of* Homer;
Περὶ ὑψους Sect. 11. *but particularly he ſays of* Plato: Παντῶν δ' τούτων μάλιστα ὁ Πλάτων, ἀπο τῆς ὁμηρικῆς ἐκεῖνα νάματος εἰς αὐτὸν μυελὸς ὅσας παρήσεγκαι ἀπορρεύσαντας. Sed omnium hujus Poetæ ſtudioſiſſimus imitator fuit Plato, ab illis Homericis Laticibus ad ſe ſeductos vivos quamplurimos transferens.

But to put an end to theſe Obſervations, *which may prove* alike troubleſome *to the Reader, as well as to the Poets: I muſt ſay* this *for our Country-men, That notwithſtanding our* Modern *Authors have borrow'd* much *from the* French, *and other Nations, yet have we ſeveral Pieces, if I may ſo ſay, of our* own *Manufacture, which equal at leaſt, any of our Neighbours productions. This is a truth ſo* generally *known, that I need not bring inſtances to prove, that in the* humour *of our* Comedies, *and in the* characters *of our* Tragedies, *we do not yeild to* any other *Nation. 'Tis true the* unities *of* Time, Place, *and* Action, *which are generally allowed to be the Beauties of a Play, and which the* French *are ſo careful to obſerve, add all luſture to their Plays; nevertheleſs, ſeveral of our Poets have given proof, that did our Nation more regard them, they could practice them with equal ſucceſs: But as a* correct Play *is not ſo much underſtood, or at leaſt regarded by the generality of Spectators; and that few of our Poets now-a-days write ſo much for* Honour *as* Profit: *they are therefore content to pleaſe at an eaſier rate. But would ſome* great Man *appear* here *in the defence of* Poetry, *and for the ſupport of* good *Poets, as the great Cardinal* Richlieu, *that Noble Patron of Arts and Sciences, did in* France; *I doubt not but we ſhould find* ſeveral *Authors, who would quickly evince, that neither the Writings of* Ariſtotle, *or the practice of thoſe admirable Rules laid down by that* Father *of* Criticiſm, *and his beſt Commentator,* Horace; *with the reſt of thoſe eminent Men, that have written on the* Art of the Stage, *are unknown to them.*

But in the mean time, would our Nobility *and* Gentry, *who delight in Plays, but allow themſelves ſo much time as to read over what is extant on this Subject in* Engliſh, *as,* Ben. Johnſon's *Diſcoveries;*

coveries; Roſcommon's *Tranſlation of* Horace's *Art of Poetry*; Rapin's *Reflections on* Ariſtotle's *Treatiſe of Poetry*; Longinus *of the loftineſs of Speech*; Boyleau's *Art of Poetry*; Hedelin's *Art of the Stage*; Euremont's *Eſſays*; Rimer's *Tragedies of the laſt Age conſidered*; Dryden's *Drammatick Eſſay*; *and ſeveral others*; *though they underſtood none but their native Language, and conſequently could not read what* Voſſius, Heinſius, Scaliger, Plutarch, Athenæus, Titius Giraldus, Caſtelvetro, Lope de Vega, Corneille, Menardiere, *and others which have written to the ſame purpoſe in ſeveral Languages*; *yet thoſe which are to be met with in* Engliſh, *are ſufficient to inform them, both in the* excellency *of the Poetick Art, and the Rules which Poets follow, with the Reaſons of them: They would then find their Pleaſure encreaſe with their Knowledge*; *and they would have the greater ſatisfaction in ſeeing a* correct Play, *by how much they were capable (by the help of theſe Rules) to diſcern the* Beauties *of it*; *and the greater value for a* good *Poet, by how much they were ſenſible of the Pains and Study requiſite to bring ſuch a Poem to perfection. This would advance the fame of* good *Poets, and procure them* Patrons *amongſt the* Nobility *and* Gentry, *and through their* Emulation *to exceed each other,* Poetry *might in a few Years be advanced to the ſame Perfection that it was in formerly, at* Rome *and* Athens.

GERARD LANGBAINE.

ERRATA.

BY reason of my great distance from the Press, several considerable Errata's *are to be met with throughout; but the most material are these which follow: Which the Reader is desired to Pardon and Correct.*

In the Catalogue it self.

PAge 6. The Wits *is left out, a Play of Sir* W. Davenant. *p.* 10. Courageous Turk, *&c. for* 4° *read* 8° *p.* 11. Play of Love, *&c. dele* 4°, *for I never saw but the first Play. p.* 13. *for* Hymenes *read* Hymenæi. *p.* 16 *for* Antiquarary *read* Antiquary. *p.* 17. Heyre *for* 8° *read* 4°. *p.* 25. *for* Loyal Brother *read* Revengers Tragedy.

In the Notes.

PAge 7. *and so throughout, for* In vitam *read* in vitâ, *and* in vitas *read* in vitis. *p.* 9. *Note* (c) *for* Procopis *read* Procopii. *p.* 10. *N.* (n) *add the Line of the next Page, viz. Plot from* Guiciardine's *History of* Italy, *p.* 11. *dele and from* Poetical History, *ibid. to N.* (*) *instead of what is Printed, read, These three Plays are Translated from* Seneca, *and Printed with the rest,* Lond. 1581. *p.* 13. *N.* (b) *for Book the Ninth, Satyr the first Part, read, Book the First, Satyr* 9. *p.* 17. *N.* (d) *for* du Bee, *read* du Bec. *p.* 18. *N.* (†) *for Fourteen, read Thirteen, and for Three, read Five. p.* 19. *N.* (l) *belongs to* Cambyses. *p.* 20. *N.* (h) *for* Mons *read* Monsieur. *p.* 21. *N.* (k) *for* Mænechrini, *read* Mænechmi. *p.* 22. *N.* (i) *for* 1581, *read* 1653. ibid. *to* Triumph of Beauty, *add* (k) *with this Note, Printed with his Poems,* Lond. 1646. *p.* 25. *N.* (b) *for Publish'd, read Reprinted.* ibid. *N.* (d) *for* Musæe Erotoprgnion, *read* Musæi Erotopagnion. *p.* 24. *N.* (f) *for* K. *read* Prince. *p.* 25. *N.* (n) *to* Observationum, *add* Medicarum Volumen. *p.* 27. *N.* (d) *for Poem, read Play.* ibid. *N.* (g) *belongs to* French Conjurer, *and N.* (h) *to* Witty Combat. *p.* 28. *N.* (h) *belongs to* Thornby-Abby: *N.* (i) *to* Marriage Broker, *and the last Line to* Menechmus. *p.* 31. *N.* (r) *belongs to* Rivals.

A Catalogue of Plays,

WITH THEIR *Known or Supposed* AUTHORS, &c.

Will. Alexander, Lord *Sterline*.

(c) (a) Alexandrian Trag. Tr. Fol.
(b) Crœsus ——— T. Fol.
(d) Darius ——— T. Fol.
(e) Julius Cæsar —— T. Fol.

Robert Armin.

Maids of Moorclack ——— H.

Barnaby Barnes.

(f) Devil's Charter. ——— T. 4°.

Samuel Brandon.

(g) Virtuous Octavia — T. C. 8°.

Henry Burkhead.

Colas Fury, or Lyrindas Misery. T. 4°

(a) *Plot from* Justin's *Hist. Lib.* 14.
(b) *Plot from* Herodotus, *Lib.* 1. Plutarch *in* Solon's *Life.*
(c) *These of the Lord* Sterline *are all Bound with his Works (in Folio) called,* Recreations with the Muses. *Printed at* London, 1637.
(d) *Plot from* Justin's *Hist. Lib.* 11.
(e) *Plot from* Suetonius *and* Plutarch.
(f) *Plot from* Guiciardine's *Hist. of Italy.*
(g) *Plot from* Plutarch's *Lives.*

Robert Baron.

(h) Gripus & Hegio ——— P. 8°
Deorum Dona ——— M. 8°
(i) Mirza ——— T. 8°

Anthony Brewer.

Country Girle ——— Com. 4°
(k) Love-sick King ——— T. C. 4°

Nicholas Breton.

Old mans Lesson, and Young mans Love ——— I. 4°

Dabridgecourt Belchier.

See me, and see me not ——— C. 4°

(h) *These two of* R. Baron *are mentioned in former Catalogues, but are part of a Romance writ by him, and called the* Cyprian Academy. *Printed at* London, 1647.
(i) *Plot from* Herbert's *Travels,* Fol.
(k) *From an old* English *Chronicle,* Fol.

Francis Beaumont.
Vide Fletcher.

Richard Bernard.

Terences Comedies, *viz.*
Andræa.
Adelphi.
Evnuchus.
Heautontimorumenos.
Hecyra.
Phormio.
} 4°.

Lodow. Barrey.

Ram-Alley, or Merry Tricks. C. 4°

Richard Brome.

(a) Court Beggar——C.
City Wit——C.
Dambyselle——C.
Mad couple well matcht.
Novella——C.
} 8°.

(b) Covent Garden weeded C. 8°
English Moor——C. 8°
Love-sick Court——C. 8°
New Exchange——C. 8°
Queen and Concubine C. 8°

Antipodes——C. 4°
* Jovial Crew——C. 4°
(c) Northern Lass——C. 4°

(a) *These five of* Richard Brome, *are Printed in one Volume*, Octavo, London, 1635.
(b) *These five of* Brome, *are Printed in another Volume in* Octavo, London, 1659.
* *Reprinted*, Lond. 1686.
(c) *Lately Reprinted.*

Queens Exchange——C. 4°
Sparagus Garden——C. 4°

Alexander Brome.

Cunning Lover——C. 4°

Fulk, Lord *Brook.*

(d) Alaham——T. Fo.
(e) Mustapha——T. Fo.

Abraham Baily.

Spightful Sister——C. 4°

Mrs. *Frances Boothby.*

Marcelia——T. C. 4°

John Bancroft.

Sertorius——T. 4°

Mrs. *Astræa Behn.*

Amorous Prince——T. C. 4°
(f) Abdellazar, or the Moors. } T. 4°
Revenge——
(g) City Heiress——C. 4°

(d) *These two of the Lord* Brook's *are Printed with his Poetical Works in* Folio, London, 1633.
(e) *Plot from the* Turkish *Chronicle.*
(f) *This is a Play of* Christopher Marlow's, *call'd* Lusts Dominion, *Printed in* Octavo, London, 1661.
(g) *Part of the* City Heiress, *from a Play of* Middleton's, *call'd*, A Mad World my Masters, *Quarto*; *and part from another of* Massenger's, *called*, The Guardian, *Octavo.*

Dutch

(a) Dutch Lover——C. 4°
(b) Emperour of the Moon—F. 4°
Forc'd Marriage——T. C. 4°
False Count——C. 4°
Feign'd Courtezans——C. 4°
Lucky Chance——C. 4°
(c) Rover, two Parts——C. 4°
(d) Roundheads——C. 4°
(e) Sir Patient Fancy——C. 4°
(f) Town-Fopp, or Sir Timothy Tawdry——C. 4°
(g) Young King——T. C. 4°

Capt. William Bedlow.

Excommunicated Prince.—T.C.Fo.

John Banks.

(*) Destruction of Troy—T. 4°
(b) Rival Kings——T. 4°
(i) Unhappy Favourite-*Essex*-T. 4°
(k) Mary, Queen of *Scotland*—T. 4°

(a) *Plot from* Don Feniſe, Octavo.
(b) *Stollen from* Harlequin, Emperur dans le Monde de la Lune.
(c) *Taken from* Tho. Killegrew's Don Thomaſo, *or* The Wanderer, *Folio.*
(d) *A Play of* John Tatcham's, *called,* The Rump, *altered,* Quarto.
(e) *Part of this Play taken from* Richard Brome's *Damoiſelle,* Octa. *and* Le malade imaginaire.
(f) *A great part of this Play borrowed from a Play, called,* The Miſeries of forc'd Marriage, *Written by* George Wilkins, *Quarto.*
(g) *Plot from* Alcamenes *and* Menalippa, *in* Cleopatra, *Folio.*
(*) *Plot from the old Story ſo called.*
(h) *Plot from* Caſſandra, *Folio.*
(i) *Plot from E. of* Eſſex *and Q. E. a* Nov.
(k) *Plot from* Cauſin's Holy Court, *Folio.*

(l) Virtue Betray'd-*An. Bullen.* T. 4°

George Chapman.

All Fools——C. 4°
(*) Alphonſus, Emperor of Germany——T. 4°
Blind Beggar of Alexandria—C. 4°
(†) Buſſy D' Amboys——T. 4°
——His Revenge——T. 4°
(m) Byron's Conſpiracy—T. 4°
——His Tragedy——T. 4°
(n) Cæſar and Pompey——T. 4°
Gentleman Uſher——C. 4°
Humorous Days Mirth——C. 4°
May Day——C. 4°
Monſieur D' Olive——C. 4°
Maſque of the Middle Temple. M. 4°
Revenge for Honour——T. 4°
Temple——M. 4°
Two Wiſe Men, and all the reſt Fools——C. 4°
(o) Widows Tears——C. 4°
(p) Eaſtward Hoe——C. 4°

Robert Cox.

(‖) Actæon and Diana——I. 4°

John Cook.

Green's Tu Quoque——C. 4°

(l) *Plot* Q. Eliz. *Novel, firſt Part* 8°.
(*) *Plot from Chron.* de Rebus Germanicis.
(†) *Plot from the* French *Chron.* Hen. 3.
(m) *Plot from the* French *Chronicles.*
(n) *Plot from* Lucan's Pharſalia, Suetonius, *in the Life of* Julius Cæſar.
(o) *Plot from* Petronius Arbyter.
(p) *Written by* Chapman, Johnſon, *and* Marſton.
(‖) *Plot from* Ovid's Metamorph.

Edward Cook.

(a) Loves Triumph—— T. C. 4°

Thomas Carew, and Inigo Jones.

(b) Cœlum Britannicum— M. 8°

Lady Eliz. Carew.

(c) Mariam———— T. 4°

Robert Chamberlain.

Swaggering Damoyſelle—— C. 4°

William Chamberlain.

Loves Victory———— C. 4°

(d) *Lodowick Carlell.*

Arviragus and Philicia, two Parts———— } T. C. 12°

Fool would be a Favourite—T. C. 8°

Deſerving Favourite——T. C. 8°

(*) Oſmond the Great Turk- T. 8°

Paſſionate Lovers, two Parts. T. C. 8°

(a) *Plot from* Caſſandra, *Fol.*

(b) *Printed with* Carew's *Poems.* London, 1670.

(c) *Plot from* Joſephus, *Folio.*

(d) *The firſt of* Carlell's *Plays*, (viz.) *in two Parts, Bound in one Volume, Twelves. The three next Printed in another Volume, Octavo.* London, 1657. *And the next in Octavo. Printed* 1659.

(*) *Plot from* Knolls's Turkiſh *Hiſtory, in the Reign of* Mahomet *the Firſt.*

(e) Heraclius Emperour of the Eaſt———— } T. 4°

Abraham Cowley.

(f) Cutter of Coleman-ſtreet- C. 4°

Guardian———— C. 4°

(g) Loves Riddle———— P. Fol.

(h) *William Carthwright.*

Lady Errant———— T. C. 8°

Ordinary———— C. 8°

Royal Slave———— T. C. 8°

(i) Siege———— T. C. 8°

(k) *Sir Aſton Cockain.*

Obſtinate Lady———— C. 8°

(†) Ovid———— T. 8°

(l) Trappolin ſuppos'd a Prince. } T. C. 8°

Richard Carpenter.

Pragmatical Jeſuit———— C. 4°

Charles Cotton.

(m) Horrace———— T. 4°

(e) *From* Corneille.

(f) *This Play is the* Guardian, *Corrected and Enlarged.*

(g) *Bound with his Second Volume, Folio,* London, 1681.

(h) *All Printed with his Poems,* Lon. 1651.

(i) *Occaſion in* Plutarch's *Life of* Cymon, *and Part from* Boccaces *Novels, the Ninth Day, Novel the Firſt.*

(k) *All Printed with his Poems.* Lon. 1669.

(†) *Plot from his Elegies.*

(l) *Plot from* Trapolen creduto Principe.

(m) *From* Corneille.

John

John Corey.

(a) Generous Enemies——C. 4°

John Crown.

(b) Andromache——T. 4°
Ambitious States-man——T. 4°
City Politiques——C. 4°
(c) Country Wit——C. 4°
(d) Charles the Eighth——T. 4°
(e) Califto——M. 4°
(f) Deſtruct. of Jeruſal. 2 pts. T. 4°
(†) Henry the ſixth——T. 4°
——The ſecond Part, or the Miſeries of Civil War——T. 4°
Juliana, Princeſs of Poland. T.C.4°
(g) Sir Courtly Nice——C. 4°
(h) Thieſtes——T. 4°

John Day.

Blind Beggar of Bednal Green. C.4°
Humour out of Breath——C.
(i) Iſle of Gulls——C.4°
Law Tricks——C.4°
Parliament of Bees——M. 4°

(a) *Part of this Play is borrowed from Sir* William Lower's *Noble Ingratitude.*
(b) *Tranſlated from the* French.
(c) *Part from* Molliere's Le Sicilien.
(d) *Plot from* Guiciardine's *Hiſt. and the* French *Chron. in the Reign of* Charles 8.
(e) *The Foundation from* Ovidii Metam. Lib. 2.
(f) *Plot from* Joſephus's *Hiſt. Book* 6. 7.
(†) *From* Engliſh *Chronicles, and part of the Language, from* Shakeſpear.
(g) *Plot, and part of the Play from a* Spaniſh *Play, called* No Puedeſer.
(h) *Plot from Poetical Hiſtory.*
(i) *Plot from Sir* Phil. Sidney's Arcadia.

(k) Travels of three Engliſh Brothers——H. 4°

Robert Dawbourn.

Chriſtian turn'd Turk——T. 4°
Poor Mans Comfort——C. 4°

(l) *Samuel Daniel.*

(m) Cleopatra——T. 4°
Hymens Triumph——P.4°
(n) Philotas——T. 4°
Queens Arcadia——P. 4°
Viſion of the twelve Goddeſſes. M.4°

Robert Davenport.

(o) City Night-Cap——C. 4°
(p) John and Matilda——T. 4°

Thomas Decker.

Fortunatus——C. 4°
Honeſt Whore, two Parts——C. 4°
If this be'nt a good Play, the Devil's in't——C.4°
Match me in London——C. 4°
(q) Northward Hoe——C. 4°
Weſtward Hoe——H. 4°
Wyat's Hiſtory——H. 4°

(k) *Writ by him,* Rowly, *and* Wilkins.
(l) *All Printed in one Volume,* London, 1623.
(m) *Plot from* Appian *of* Alexandria.
(n) *Plot from* Plutarch's *Life of* Alexander, *and* Quintus Curtius, *Book the* 6th.
(o) *Plot from* Don Quixot's *Novel, of the* Curious Impertinent, *and* Boccaces Novels, Day the 7th, Novel 7th.
(p) Engliſh *Chronicle.*
(q) *Writ by him and* Webſter.

Untruſſing

Untruſſing of the Humorous Poet——C. 4°
Whore of Babylon——C. 4°
Wonder of a Kingdom——C. 4°
(*) Witch of Edmonton——T. 4°

(1) *Sir Will. D'Avenant.*

(a) Albovine——T. Fol.
Cruel Brother——T. Fol.
Diſtreſſes——C. Fol.
Fair Favourite——T. C. Fol.
Juſt Italian——T. C. Fol.
Love and Honour——T. C. Fol.
(b) Law againſt Lovers-T. C. Fol.
(c) Man's the Maſter——C. Fol.
Platonick Lovers——C. Fol.
† Play-Houſe to be Lett——C. Fol.
Siege——T. C. Fol.
Siege of Rhodes, two Parts. T. C. Fo.
Temple of Love——M. Fol.
Triumph of the Prince D'Amour——M. Fol.
Unfortunate Lovers——T. Fol.
(d) Cœlum Britannicum.--M. Fol.
News from Plymouth——C. Fol.
Britannia Triumphans——M. 4°

Dr. Charles D'Avenant.

Circe——O. 4°

Tho. Denham.

(e) Sophy——T. 8°

John Dancer.

(f) Aminta——P. 8°
(g) Agrippa King of Alba. T. C. 4°
(h) Nicomede——T. C. 4°

John Dryden.

(i) Amboyna——T. 4°
(k) Aſſignation——C. 4°
(l) —Auringzebe——T. C. 4°
(m) All for Love——T. 4°
Albion and Albanius——O. Fol.

(*) *Writ by him,* Rowly, *and* Ford.
(1) *All, except the laſt, Printed with his Works, in Folio.* Lond. 1673.
The laſt writ by him, and Inigo Jones, *the late King's Surveyor.*
(a) *Plot from* Heylin's *Coſmographie, Book the Firſt. Chronicle of* Italy.
(b) *From* Meaſure *for* Meaſure, *and* Much adoe about Nothing.
(c) *From* Mollieres's Joddelet ou le Maitre valet.
† *Part from* Mollieres Sganarelle.
(d) *Not his, but* Carew's, *and Printed with his Poems,* Octavo.
(e) *Plot from* Herbert's *Travels, Life of* Abbas.
Printed with his Poems. London, 1670.
(f) *Tranſlated from the* Italian *of* Taſſo, *and Printed with* Dancer's *Poems,* London, 1660.
(g) *Tranſlated from Monſieur* Quinault.
(h) *Tranſlated from* Corneille.
(i) Sanderſon's *Hiſt. of K. James p.* 377.
(k) *Plot of the ſerious Part, from the* Annals of Love: *In the Story of* Conſtance *the Fair* Nun. *The Part of* Aureleo, *from* Scarron's Comical Romance: *In the Story of* Deſtiny *and Madam* Star.
(l) *Plot from* Tavernier's *Voyages into* India, *Volume the Firſt, Part the Second, Book the Second.*
(m) Plutarch's *Life of* Marcus Antonius, *and other* Roman *Hiſtorians.*

(a) Con-

(a) Conquest of Granada, two Parts——— T.C. 4°
* Evenings Love, or Mock-Astrologer——— C. 4°
(b) Indian Emperour——T.C. 4°
Kind Keeper, or Mr. Lyn-berham——— C. 4°
(c) Maiden Queen——T.C. 4°
(d) Marriage Al-a-mode—C. 4°
(f) Mistaken Husband——C. 4°

(a) *Plot*, Almanzor *and* Almahide, *from* Cleopatra *in the Story of* Artaban: *and* Almahide *the Romance.* Ozmyn *and* Benzaida, *from* Osman *and* Alibech, *in* Ibrahim. Abdalla, Abdelmelech, Lyndaraxa, *from Prince* Ariantes, Agathirses, *and* Elibesis, *in the First Book of the Ninth Part of* Cyrus.

* *Part from* Corneilles De Pit Amoreuse, *part from* Le-feinte Astrologue, *and part from the* Illustrious Bassa, *a Romance.*

(b) *Plot*, Heylin's *Cosmography, Book the Fourth.* Hen. Bonzonus rerum ab Hispanis in India Occidentali gestarum, *Lib.* 3. *Octavo.*

(c) *Plot, from* Cleobuline, *Queen of* Corinth, *in the Second Book of the Seventh Part of* Cyrus: *and the Character of* Celadon *and* Florimel, *from* Pisistrate *and* Cerinthe *in* Cyrus, *Part Ninth, Book Third; and from the* French *Marquess in* Ibrahim, *Part Second, Book the First.*

(d) *Plot of the serious Part, and the Characters from* Sesostris *and* Timareta *in* Cyrus, *Part the Sixth, Book the Second: and* Palamedes *from the Prince of* Salamis, *in the Story of* Timantes *and* Parthenia, *Part Sixth, Book First, of* Cyrus; *and from* Nagaret, *in the* Annals of Love, *Octavo.*

(f) *Founded on* Plautus's Amphytruo.

Rival Ladies——— T. C. 4°
† Sir Martin Mar-all——— C. 4°
(g) State of Innocence——C. 4°
(h) Spanish Fryar——T.C. 4°
(i) Tempest ——— C. 4°
(‖) Tyrannick Love, or Royal Martyr ——— T. 4°.
(k) Troylus and Cressida— T. 4°
Wild Gallant——— C. 4°
(†) (l) Duke of Guise—T. 4°
(m) Oedipus——T. 4°

John Dover.

Roman Generals——— T. C. 4°

Thomas Durfey.

(n) Banditti——— C. 4°
(o) Common-wealth of Women——— T.C. 4°
Fool turn'd Critick——— C. 4°
Fond Husband——— C. 4°
(p) Injured Princess——T. C. 4°

† *Part from* Molliere's L' Etourdy.

(g) *Plot from* Milton's Paradise lost. *Octavo.*

(h) *Plot of the Comical Part from the* Pilgrim, *a Novel*, Twelves.

(i) *Originally* Shakespear's.

(‖) *Plot from* Jul. Capitolinus in vitam Maximini.

(k) *Part* Shakespear.

(l) *From* D'Avila's *History of* France.

(m) *From* Sophocles, *and the Poetical Histories.*

(†) *Joyn'd in these two last with* Nath. Lee.

(n) *Plot from* Don Fenise, *Octavo.*

(o) *Borrow'd from* Fletcher's Sea-Voyage.

(p) *The Foundation* Shakespear's.

(a) Madam

(*a*) Madam Fickle——C. 4°
Siege of Memphis——T. 4°
(*b*) Squire Old Sapp——C. 4°
Royalliſt——C. 4°
( ) Sir Barnaby Whigg——C. 4°
(*d*) Trick for Trick——C. 4°
Virtuous Wife——C. 4°

Tho. Duffet.

Mock-Tempeſt——F. 4°
Spaniſh Rogue——C. 4°

Sir George Etheridge.

Love in a Tub——C. 4°
Man of Mode, or Sir Fopling Flutter——C. 4°
She wou'd if ſhe cou'd——C. 4°

Edward Eccleſton.

(*e*) Noah's Flood——O. 4°

* *John Fletcher, and Francis Beaumont.*

Beggars Buſh——C. Fol.
(*f*) Bonduca——T. Fol.
(*g*) Bloody Brother, or Rollo D. of Normandy.——T. Fol.

Cuſtom of the Country——T. C. Fol.
(*h*) Chances——C. Fol.
Captain——C. Fol.
Coxcomb——C. Fol.
Cupid's Revenge——C. Fol.
Coronation——T. C. Fol.
Double Marriage——T. C. Fol.
Elder Brother——C. Fol.
Falſe One——T. Fol.
Four Plays in One——T. C. Fol.
Faithful Shepherdeſs——P. Fol.
Fair Maid of the Inn——C. Fol.
Honeſt Man's Fortune——C. Fol.
Humerous Lieutenant——T. C. Fol.
(*) Iſland Princeſs——T. C. Fol.
King and no King——T. C. Fol.
Knight of the Burning Peſtle. C. Fol.
Knight of Malta——T. C. Fol.
(*i*) Little French Lawyer——C. Fol.
Loyal Subject——T. C. Fol.
Laws of Candy——C. Fol.
(*k*) Lovers Progreſs——T. C. Fol.
Loves Cure——C. Fol.
(*l*) Loves Pilgrimage——C. Fol.
Mad Lover——C. Fol.
(*m*) Maid in the Mill——C. Fol.
Maſque of Grays-Inn Gent. M. Fol.
Monſieur Thomas——C. Fol.

(a) *Part from the Antiquary.* Quarto.
(b) *Plot from* Francion's *Romance*, Fol.
(c) *Part of it from the* Fine Companion, *Quarto. And Plot from the Double-Cuckold, a* Novel, *Octavo.*
(d) *From Monſieur* Thomas.
(e) *Foundation on* Sacred Writ.
* *All* Beaumont *and* Fletcher's *Plays Printed together in one Volume, Folio,* London, 1679.
(f) *Plot from* Tacitus's Annals, *Book* 14.
(g) *Plot from* Herodiani Hiſtoriæ.
(h) *Altered by the Duke of* Buckingham, *and Printed in Quarto.* Lond. 1682. *The Plot from Lady* Cornelia, *in* Exemplary Novels, *Folio.*
(*) *Lately Reprinted with Alterations, by* Nat. Tate. Lond. 1687.
(i) *Plot from* Guſman's Don Lewis de Caſtro, *and* Don Roderigo de Montalvo.
(k) *Plot,* Lyſander *and* Caliſta.
(l) *Part of it from* Johnſon's New Inn, *Octavo, and the Plot from* Exemplary Novels, *Two Damſels.*
(m) *Serious Plot from* Gerardo, *p.* 350. 8°.

Maids

Maids Tragedy——— T. Fol.
Noble Gentleman———C.Fol.
Nice Valour———T.C. Fol.
Night Walker———C. Fol.
Propheteſs———T.C.Fol.
Pilgrim———T.C.Fol.
Philaſter———T. C. Fol.
Queen of Corinth———T.C.Fol.
Rule a Wife, and have a Wife——— C. Fol.
(a) Spaniſh Curate———C. Fol.
Sea Voyage———T. C. Fol.
Scornful Lady———C. Fol.
(b) Thierry and Theodoret——— T. Fol. & 4°
Two Noble Kinſmen—T. C. Fol.
(c) Valentinian—— T. Fol. & 4°
Womans Prize———C. Fol.
Women pleas'd———C.Fol.
Wife for a Month———C.Fol.
Wit at ſeveral Weapons—C.Fol.
Wild-gooſe Chaſe———C.Fol.
Woman Hater———C. Fol.
Wit without Money———C. Fol.

Nathaniel Field.

Amends for Ladies ———C. 4°
Womans a Weather-cock—C. 4°

John Ford. v. Decker.

Broken Heart———T. 4°

Fancies———C. 4°
Lovers Melancholy———T. 4°
Loves Sacrifice———T.4°
Ladies Tryal———T. 4°
(d) Perkin Warbeck———H. 4°
Pity ſhe's a Whore———T. 4°
(e) Suns Darling———C. 4°

Thomas Ford.

(f) Loves Labyrinth——T. C. 4°

Abraham Fraunce.

Counteſs of Pembroke's Ivy Church, 2 Parts——— P. 4°

Richard Flecknoe.

(g) Damoyſelles a-la-mode-- C.8°
Erminia ———T. C. 8°
(h) Loves Kingdom——T.C. 8°
Loves Dominion———P. 8°
Marriage of Oceanus and Britannia——— M.

Ulpian Fulwell.

Like will to like, quoth the Devil to the Collier——— C. 4°

J. Fountain.

Reward of Virtue———C. 4°

(a) *From* Gerardo's Leandro. *p.* 214. 8°.
(b) *Plot from the* French *Chronicles, in the Reign of* Clotaire *the Second. Imperfect in the Folio Edition, but right in the Quarto.*
(c) *Plot,* Procopis Cæſarienſis Hiſtoriæ: *Altered by the Lord* Rocheſter. *Printed Quarto,* 1686.
(d) *Plot from* Gainsford's *Hiſtory,* 4°.
(e) Ford *and* Decker.
(f) *Printed with his Works, Octavo.* London, 1661.
(g) *Borrowed from* Molliere's Preceeuſes Redicules. *Octavo.*
(h) *Theſe two almoſt the ſame.*

Sir Ralph Freeman.

Imperiale——T. 4°

Lord Viscount Faulkland.

Marriage Night——T. 4°

Sir Richard Fanshaw.

(a) Pastor Fido——P. 8°

Sir Francis Fane, Jun.

(b) Love in the Dark—T. C. 4°
Sacrifice——T. 4°

Henry Glapthorn.

Albertus Wallenstine——T. 4°
(c) Argalus and Parthenia—P. 4°
Hollander——C. 4°
Ladies Priviledge——C. 4°
Wit in a Constable——C. 4°

Tho. Goff.

Careless Shepherdess——P. 4°
(d) Selimus——T. 4°

(a) *Translated from* Guarini's Italian, *and Printed with his Poems,* London, 8°.
(b) *Plot from the* Invisible Mistress, *in* Scarron's *Novels,* 8°.
(c) *Plot from Sir* Philip Sidney's Arcadia, *Folio.*
(d) *Plot from the* Turkish *History.*

* (e) Courageous Turk. (f) Orestes. (g) Raging Turk. } T. 4°

Robert Green.

(h) Fryer Bacon——C. 4°
(i) Looking-glass for London—H. 4°

George Gerbyer.

False Favourite disgrac'd—T. C. 8°

† *George Gascoign.*

Glass of Government——T. C. 4°
(k) Jocasta——T. 4°
(l) Supposes——C. 4°
Pleasure at Kenelworth-Castle. } M.

Francis Gouldsmith.

(m) Joseph——T. C. 8°

Robert Gomersall.

(n) Sforza Duke of Millain—T. 8°

Alexander Green.

Politician Cheated——C. 4°

(e) *Plot from the same.*
(f) *From* Euripides.
(g) *Plot from the* Turkish *History.*
* *Printed in one Volume.*
(h) *Plot from the* English *Chronicle.*
(i) *Plot, Story of* Jonas *in the* Holy Scripture.
(k) *From* Euripides.
(l) *From* Ariosto.
(m) *From* Hugo Grotius's Sophompaneas, Latin.
(n) *Printed with his Poems,* Lond. 1633

John

John Heywood.

Four P P.——I. 4°
Play of Love——I. 4°
Play of the Weather——I. 4°
Play between John the Husband, and Tib his Wife. } I. 4°
Play between the Pardoner, Fryar, Curate, and Neighbour Pratt. } I. 4°
Play of Gentileneſs and Nobility, 2 Parts. } I. 4°

* *Jaſper Heywood.*

Hercules Furiens } T. 4°
Thyeſtes } T. 4°
Troas } T. 4°

Tho. Heywood, vide Ford.

† ‖ Golden Age } H. 4°
‖ Silver Age } H. 4°
‖ Brazen Age——C. 4°
(a) Iron Age, 2 Parts—H. 4°
Challenge for Beauty——C. 4°
(b) Dutcheſs of Suffolk——H. 4°
Engliſh Traveller——C. 4°
Edward the Fourth, 2 Parts—H. 4°
(c) Elizabeth's Troubles, 2 Pts.—H. 4°
(d) Fair Maid of the Weſt, Two Parts. } C. 4°
Four London-Prentices——H. 4°
Fair Maid of the Exchange—C. 4°
(e) Fortune by Land and Sea. } H. 4°
(f) Lancaſhire Witches——C. 4°
(g) Loves Miſtreſs——M. 4°
Maidenhead well loſt——C. 4°
(h) Rape of Lucrece——T. 4°
† Robert Earl of Huntingdon's Downfall. } H. 4°
† —His Death——T. 4°
Woman kill'd with Kindneſs—C. 4°
Wife Woman of Hogsden——C. 4°

William Habington.

Queen of Arragon——Folio.

Charles Hool.

(i) Terrences Comedies—C. 8°

Peter Hauſted.

Rival Friends——C. 4°

Barton Holiday.

Marriage of the Arts——C. 4°

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* *Plot from* Guiciardine's *Hiſtory of* Italy, *Folio, and from* Poetical *Hiſtory.*
‖ *Plot from* Poetical *Hiſtory.*
(a) *Plot from* Virgil's Æneids, *Second Book, and* Homer's Iliads.
† *Theſe are uſually Bound together.*
(b) *Plot from* Engliſh *Chronicle, and* Clark's *Martyrology.*
(c) *Plot from* Engliſh *Chronicle.*
(d) *Plot,* Engliſh Lovers, 8°.
(e) *By him and* Rowley.
(f) *By him and* Brome.
(g) *Plot from* Apuleius's Golden Aſs, 4°.
(h) *Plot from* Tirus Livius.
† *Plot,* Stow *and* Speed's *Chronicle.*
(i) *Caſtrated* Latin, Engliſh.

William Hemings.

(a) Fatal Contract ——— T. 4°
(b) Jews Tragedy ——— T. 4°

Richard Head.

Hic & ubique ——— C. 4°

* *Sir Robert Howard.*

Indian Queen ——— T.
Committee ——— C.
Surprisal ——— T. C.
Vestal Virgins ——— T. C.
} Fol.
(c) Blind Lady ——— C. 8°
Duke of Lerma ——— T. 4°

James Howard.

All Mistaken, or the Mad Couple. } ——— C. 4°
English Monsieur ——— C. 4°

Edward Howard.

Man of Newmarket ——— C. 4°
Six Days Adventure ——— C. 4°
Usurper ——— T. 4°
Womans Conquest ——— T. C. 4°

James Howel.

(d) Peleus and Thetis ——— M. 4°

(a) *Plot,* French *Chronicles.*
(b) *Plot from* Josephus's *History of the* Jews, *Book Sixth and Seventh.*
* *The four first of Sir* Robert Howard's *Plays, are usually Bound together.*
(c) *Printed with his Poems in* 8°.
(d) *Translated from the* French.

(†) *Benj. Johnson.*

Alchymist ———
Bartholemew-Fair. } ——— C. Fol.
Christmas's Masque ———
Cloridia ——— } M. Fol.
Cynthia's Revels ——— C. Fol.
Challenge at Tilt ——— M. Fol.
(e) Cataline's Conspiracy - T. Fol.
Devil's an Ass ——— C. Fol.
Every Man in his Humour
Every Man out of his Humour. } C. Fo.
(f) Entertainment at K. *James*'s Coronation. } E. Fol.
Entertainments of the Q. and Prince, at *Althrop.* } E. Fol.
Entertainments of the King of *England*, and the King of *Denmark*, at *Theobalds.* } F. Fol.
Entertainment of K. *James*, and Q. *Ann*, at *Theobalds.* } F. Fol.
Entertainment of the King and Queen, on *May*-Day, at Sir *Wil. Cornwallis*'s House, at *High-gate.* } E. Fol.
Fortunate Isles ——— M. Fol.
Fox ——— C. Fol.
Golden Age restored ——— M. Fol.
Honour of Wales ——— M. Fol.

(†) *All* Ben. Johnson's *except the four last, are Printed with other Poems in two Volumes, Folio,* London, 1640.
(e) *Plot from* Salust's *History.*
(f) *From several Authours quoted in the Margin throughout.*

* Hymenes

* Hymenes——M. Fol.
Iriſh Maſque——M. Fol.
King's Entertainment at *Welbeck*.——M. Fol.
Loves Triumph——M. Fol.
Love's Welcome——M. Fol.
Love Reſtored——M. Fol.
Magnetick Lady——C. Fol.
Maſque of Auguurs——M. Fol.
Maſque at the Lord *Hayes's* Houſe.——M. Fol.
Maſque at the Lord *Haddington's* Marriage.——M. Fol.
Maſque of Owls——M. Fol.
* Maſque of Queens——M. Fol.
Mercury Vindicated——M. Fol.
Metamorphoſed Gipſies——M. Fol.
(*a*) Mortimer's Fall——T. Fol.
News from the New World in the Moon.——M. Fol.
Neptune's Triumph——M. Fol.
* Oberon the Fairy-Queen——M. Fol.
Pleaſure reconciled to Virtue——M. Fol.
Pan's Anniverſary——M. Fol.
(*b*) Poetaſter——C. Fol.
* Queen's Maſque of Blackneſs.——M. Fol.
*—Her Maſque of Beauty——M. Fol.
Speeches at Pr. H. Barriers——M. Fol.
Staple of News——C. Fol.
(*c*) Silent Woman——C. Fol.

(*d*) Sad Shepherd——T. Fol.
(*e*) Sejanus——T. Fol.
Tale of a Tub——C. Fol.
Time Vindicated——M. Fol.
Viſion of Delight——M. Fol.
Caſe is altered——C. 4°
New-Inn——C. 4°
(*f*) Eaſtward Hoe——C. 4°
(*g*) Widow——C. 4°

John Jones.

Adraſta——C. 4°

Tho. Ingeland.

Diſobedient Child——I. 4°

Tho. Jordain.

Fancies Feſtivals——M. 4°
Mony's an Aſs——C. 4°
Walks of Iſlington and Hogſden——C. 4°

William Joyner.

(*b*) Roman Empreſs——T. 4°

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* *All marked with this* * *are in the firſt Volume, and Quotations are Cited by the Authour in the Margin throughout.*

(a) *An Imperfect Piece juſt begun.*

(b) *From* Ovid's *Elegies; and from* Horace's Satyrs, *Book the Ninth*, Satyr *the firſt Part.*

(c) *Borrowed part of it from* Ovid de Arte Amandi, *and* Juvenal's *Sixth* Satyr.

(d) *This Play left Imperfect.*

(e) *Plot*, Tacitus, Suetonius, Seneca, *&c. There is an Edition of this Play*, 4°, *Printed* Lond. 1605, *by the Authour's own Orders, with all the Quotations from whence he borrowed any thing of his Play.*

(f) *Joyn'd in this with* Chapman.

(g) *Joyn'd in this with* Fletcher *and* Middleton.

(h) *Plot*, Zoſimi Hiſtoriæ.

Tho.

Tho. Jevorn.

Devil of a Wife——F. 4°

Tho. Kyd.

(*a*) Cornelia——T. 4°

Tho. Kirk.

(*b*) Seven Champions of Christendom. } H. 4°

Ralph Knevet.

Rhodon & Iris——P. 4°

* *Sir William Killegrew.*

Ormasdes——T.C. Fol.
Pandora——T. C. Fol.
Selindra——T. C. Fol.
Siege of Urbin——T.C. Fol.

Henry Killegrew.

(*c*) { Conspiracy——T. 4°
Pallantus and Eudora-T. Fol.

(a) *Translated from the* French *of* Robert Garnier.
(b) *Plot, History of the* Seven Champions of Christendom.
* *All Printed in one Volume Folio,* Oxon. 1666.
(c) *These two in a manner the same.*

† *Tho. Killegrew.*

Bellamira her Dream, 2 Parts. } T. Fol.
Claracilla——T.C. Fol.
Cicilia and Clorinda, 2 Parts. } T.C. Fol.
Parsons Wedding——C. Fol.
Prisoners——T.C. Fol.
Princess——T.C. Fol.
Pilgrim——T.Fol.
Thomaso, or the Wanderer, 2 Parts. } C. Fol.

‖ *John Lilly.*

(*d*) Alexander and Campaspe-C. 8°
(*e*) Endimion——C. 8°
Galathæa——C. 8°
(*f*) Mydas——C. 8°
Mother Bomby——C. 8°
(*g*) Sapho and Phaon——C. 8°
Loves Metamorphosis——C. 4°
Maids Metamorphosis——C. 4°
Woman in the Moon——C. 4°

* *Sir William Lower.*

Amorous Phantasm——P. 12°

† *These all Printed in one Volume, Folio,* London, 1664.
‖ *The first Six Printed together in Octavo* London, 1632.
(d) *Plot,* Pliny's Natural History, *Lib.* 35. *Cap.* 10.
(e) *Plot,* Lucian's Dialogue *between* Venus *and the* Moon.
(f) *Plot,* Ovid's Metamorph. *Lib.* 11.
(g) *Plot,* Ovidii Epistolæ.
* *The three first of Sir* Wil. Lower's *Plays, Printed together in* 12° London, 1661.

Enchanted

Enchanted Lovers——P. 12°
(a) Noble Ingratitude—T.C. 12°
(b) Horatius——T. 4°
(c) Martyr——T. 4°

Tho. Lupon.

All for Mony——T. 4°

Tho. Lodge.

(d) Marius and Scylla——T. 4°
(e) Looking-glass for London-H. 4°

John Lacey.

(f) Dumb Lady——C. 4°
Old Troop——C. 4°
Sir Hercules Buffoon——C. 4°

Nat. Lee, v. Dryden.

(g) Cæsar Borgia——T. 4°
(h) Constantine the Great—T. 4°
(i) Gloriana——T. 4°
(k) Lucius Junius Brutus——T. 4°
(l) Mithridates——T. 4°

(m) Nero——T. 4°
(n) Rival Queens——T. 4°
(o) Sophonisba——T. 4°
(p) Theodosius——T. 4°

J. Leanard.

(q) Country Innocence——C. 4°
(r) Rambling Justice——C. 4°

Tho. Middleton, v. Fletcher.

Any thing for a quiet Life—C. 4°
Blurt Mr Constable——C. 4°
Chast Maid in Cheapside——C. 4°
Family of Love——C. 4°
Game at Chess——C. 4°
Inner-Temple Masque——M. 4°
Mad World my Masters——C. 4°
(s) Mayor of Quinborough—C. 4°
Michaelmas-Term——C. 4°
Phœnix——C. 4°
Roaring Girl——C. 4°
Trick to catch the old one——C. 4°
Triumphs of Love and Antiquity. } M. 4°

(a) *From the* French.
(b) *From* Corneille.
(c) *From* Corneille's Polyeucte.
(d) *Plot from* Plutarch *in* Vitas C. Marii & Syllæ.
(e) *By him and* Green.
(f) *Plot and Language from* Molliere's Le Medicine Malyre luy.
(g) *Plot from* Matchiavel.
(h) *Plot*, Eusebius de vitâ Constantini.
(i) *Plot from* Cleopatra.
(k) *Plot*, Clelia, *and* Livy's *History*.
(l) *Plot*, Historical Dictionary, Appian, Alexand. Romanæ, Historiæ.

(m) *Plot from* Suetonius, *in* Vitam Neronis.
(n) *Plot*, Quintus Curtius.
(o) *Plot*, *Sir* Walter Rawleigh's History of the World, *Book* 5th, *Chap.* 3d. *Sect.* 18th.
(p) *Plot from* Pharamond, *Book* 3d. *Part* 3d. *Page* 282, *and* Eusebii Histor. Ecclesiastica.
(q) *Taken from a Play called* The Country Girl. *C.* 4°.
(r) *Part from* More Dissemblers besides Women. *C.* 4°.
(s) *Plot from* Ranulph. Cestrensis Polychronicon.

World

World toſs'd at Tennis ——— M. 4°
Your Five Gallants ——— C. 4°
† More Diſſemblers beſides Women ——— C. 8°
† ‖ Women beware Women — T. 8°
No { Wit / Help } like a Woman's C. 8°
* (a) Changeling ——— T. 4°
* (b) Fair Quarrel — T. C. 4°
* Old Law ——— C. 4°
* (c) Spaniſh Gipſies — C. 4°

Philip Maſſenger.

Bondman ——— C. 4°
City Madam ——— C. 4°
Duke of Millain ——— T. 4°
(d) Emperour of the Eaſt — T. C. 4°
Fatal Dowry ——— T. 4°
Great Duke of Florence ——— C. 4°
Maid of Honour ——— C. 4°
New way to Pay old Debts — C. 4°
(e) Picture ——— C. 4°
Roman Actor ——— T. 4°
Renegado ——— C. 4°

Unnatural Combat ——— T. 4°
(f) Virgin Martyr ——— T. 4°
h Baſhful Lady ——— C. 8°
h (g) Guardian ——— C. 8°
h Very Woman ——— T. 8°

* *John Marſton.*

Antonio & Mellida, 2 Parts — T. 8°
(i) Dutch Courtezan ——— C. 8°
Fawn ——— C. 8°
(k) Sophonisba ——— T. 8°
What you will ——— C. 8°
(l) Inſatiate Counteſs ——— T. 4°
Male-Content ——— T. C. 4°

Shakerly Marmion.

Antiquarary ——— C. 4°
Fine Companion ——— C. 4°
Holland's Leaguer ——— C. 4°

Chriſtopher Marloe.

(m) Dr. Fauſtus ——— T. 4°

‖ *Plot from* Hippolito *and* Iſabella, *a Novel*, 8°.
† *Theſe three in one Volume*, 8°, Lon. 1657.
(a) *Plot from* God's Revenge againſt Murther, *in* Alſemero *and* Beatrice Joanna, *Folio.*
(b) *Plot from* Complaiſant Companion, 8°, *Page* 280.
(c) *Plot*, Cervantes's Exemplary Novels, *Folio.* Force of Blood.
* *Theſe four were Writ by* Middleton *and* Rowley.
(d) *Plot*, Euſebii Hiſt.
(e) *Plot from* Fortunate, Deceiv'd, and Unfortunate Lovers, 8° : *Novel the* 4*th of the* Deceived Lovers.
(f) *Plot*, Euſebii Hiſt. *Lib.* 8. *Cap.* 17.
(g) *Plot from the* Cimmerian Matron, 8°.
(h) *Theſe three are Printed in one Volume*, 8°. Lond. 1655.
* *All except the two laſt are in one Volume*, 8°. Lond. 1633.
(i) *Plot from* Palace of Pleaſure, *the laſt Novel.*
(k) *Plot from Sir* Walter Raleigh's *Hiſtory, and* Livy's *Hiſtory.*
(l) *Plot from* Montius's *Hiſtory of* Naples, *in* The Life of *Joan* Queen of *Naples.*
(m) *Plot*, Camerarii Opera Subſc. Cent. 1. Cap. 70.

(a) Dido Q. of Carthage—T. 4°
(b) Edward the 2d———T. 4°
Jew of Malta———T. C. 4°
Lusts Dominion———T. 8°
(c) Massacree at Paris—T. 8°
(d) Tamberlain the Great, two Parts———T. 8°

Thomas May.

† (e) Agrippina———T. 8°
† (f) Cleopatra———T. 8°
(g) Antigone———T. 8°
Heyre———T. C. 8°
Old Couple———T. 4°

Tho. Meriton.

Love and War———T. 4°
Wandring Lover———T. C. 4°

Lewis Machin.

Dumb Knight———C. 4°

Cosmo Manuch.

Just General———T. 4°
Loyal Lovers———T. C. 4°

(a) *Writ by him and* Nash, *Plot,* Virgil's Æneids, *Book* 4.
(b) *Plot,* English *Chronicles.*
(c) *Plot,* French *Chronicles.*
(d) *Plot,* Jean du Bec L' Histoire de Tamerlane, 8°, *and his Life in* English, 8°.
(e) *Plot,* Taciti Annales, Lib. 12.
(f) *Plot,* Plutarchus in vitam, M. Antonii.
† *These two Printed together,* 8°, London, 1639.
(g) *Plot from* Sophocles.

Gervase Markham.

(b) Herod and Antipater—T. 4°

J. Milton.

Sampson Agonestes———T. 8°

John Mason.

Muleasses the Turk———T. 4°

Walter Montague.

Shepherds Paradice———P. 8°

Robert Mead.

Combat of Love and Friendship———C. 4°

Jasper Main.

† Amorous War———C. 4° & 8°
† City Match———C. 4° & 8°

Mathew Medbourn.

(i) Tartuff———C. 4°

L. Maidwel.

Loving Enemies———C. 4°

(h) *Writ by him and* Sampson. *Plot from* Josephus's *History, Book* 17.
† *These two Printed together, and may be had either in* 4° *or* 8°.
(i) *Translated from* Molliere.

Thomas Nabbs.

Bride ——— C. 4°
Covent-Garden ——— C. 4°
Entertainment on the Prince's Birth-Day ——— F. 4°
(a) Hannibal and Scipio ——— T. 4°
Microcosmus ——— M. 4°
Springs Glory ——— M. 4°
Tottenham Court ——— C. 4°
Unfortunate Mother ——— T. 4°

Tho. Nash, v. Marlbe.

Summers last Will and Testament ——— C. 4°

Tho Norton, and Sackvile.

(b) Ferex & Porex, or Gorboduc ——— T. 4°

Thomas Nuce.

(c) Octavia ——— T. 4°

Tho. Newton.

(d) Thebais ——— T. 4°

Alex. Nevile.

(e) Oedipus ——— T. 4°

(a) *Plot from* Corn. Nepos in vitam Annibalis.
(b) *Plot from Old* British *Chronicles.*
(c) *Translated from* Seneca's *Tragedies.*
(d) *Translated from the same.*
(e) *Translated from the same.*

Robert Nevile.

Poor Schollar ——— C. 4°

Duke of Newcastle.

Humerous Lovers ——— C. 4°
Triumphant Widow ——— C. 4°

† *Dutchess of Newcastle.*

Apocryphal Ladies ——— C. Fol.
Bell in Campo, 2 Parts ——— C. Fol.
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Covent of Pleasure ——— C. Fol.
Presence ——— C. Fol.
Sociable Companions ——— C. Fol.

† *The first Fourteen of her Plays are Printed together in one Volume, Folio: The other Three are in another Volume, with other Scenes, Printed* London 1668.

Earl

Earl of Orrery.

(a) Black Prince——H. Fol.
Tryphon——T. Fol.
(b) Muſtapha——T. Fol.
(c) Henry the Fifth——H. Fol.

Tho. Otway.

Athieſt, or the Second Part of the Soldiers Fortune——C. 4°
(d) Alcibiades——T. 4°
‖ Cheats of Scapin——F. 4°
(e) Caius Marius——T. 4°
(f) Don Carlos——T. 4°
Friendſhip in Faſhion——C. 4°
(g) Orphan——T. 4°
Soldiers Fortune——C. 4°
(h) Titus and Berenice——T. 4°
Venice preſerv'd——T. 4°

George Peele.

(i) David and Bethſhabe——T. C. 4°
(k) Edward the Firſt——H. 4°

(a) *Plot*, Engliſh *Chronicle in* K. Edward *the Third.*
(b) *Plot*, Turkiſh *Chronicles:*
(c) *Plot*, Engliſh *Chronicles.*
(d) *Plot from* Plutarch, *and* Corn. Nepos *both in the Life of* Alcibiades.
‖ *Plot from* Ravenſcroft's Scaramouch.
(e) *Stollen part from* Shakeſpear's Romeo & Juliet, *Plot from* Plutarch, *in his Life of* C. Marius, *and* Lucan's Pharſalia, *Book* 2d.
(f) *Plot from the Novel ſo called*, 12°.
(g) *Plot*, Engliſh *Adventures*, a Novel, 8°.
(h) *From Monſieur* Racine.
(i) *Plot from* Holy Scripture.
(k) *From* Engliſh *Chronicles.*

Henry Porter.

Two angry Women of Abingdon——C. 4°

Tho. Porter.

Carnival——C. 4°
Villain——T. 4°

Lady Pembrock.

Antonius——T. 4°

Tho. Preſton.

Cambyſes King of Perſia——T. C. 4°

Edward Preſtwick.

Hectors——C. 4°
(l) Hippolitus——T. 8°

Mrs. Katherine Phillips.

(m) Horrace——T. Fol.
(n) Pompey——T. Fol.

Samuel Pordage.

(o) Herod and Meriamne——T. 4°
(p) Siege of Babylon——T. 4°

(l) *Plot* Juſtin. Hiſt. Lib. 1. Cap. 9.
(m) *Plot from* Livy, *Tranſlated from* Corneille.
(n) *Plot from* Lucan's Pharſalia, *Tranſlated from* Corneille.
(o) *Plot from* Joſeph. Hiſt. *and* Cleopatra *a Romance, in the Story of* Tyridates.
(p) *Plot from* Caſſandra, *a Romance, Fol.*

—*Peaps.*

Love in its Extasie ——— P. 4°

John Palsgrave.

Acolastus ——— C. 4°

Francis Quarles.

Virgin Widow ——— C. 4°

William Rowley, v. Webster, Middleton, Day, and Shakespear.

(*a*) All's lost by Lust ——— T. 4°
Match at Midnight ——— T. 4°
(*b*) Shoemakers a Gentleman — C. 4°
Wonder a Woman never vex'd — C. 4°
Spanish Gipsies ——— C. 4°

Samuel Rowley.

(*c*) When you see me you know me ——— C. 4°

Joseph Rutter.

(*d*) Cid, 2 Parts ——— T. C. 8°
Shepherds Holyday ———

(a) Lipsii Monita, Lib. 1. Cap. 5.
(b) *Plot*, History of the Gentle Craft.
(c) *Plot from* English *Chron.* Hen. 8th. *&c.*
(d) *Translated from* Corneille.

Nath. Richards.

(*e*) Messalina ——— T. 8°

Tho. Rawlins.

Rebellion ——— T. 4°

Tho. Randolph.

† Aristippus ——— T. 8°
† Aminta ——— T. C. 8°
† Jealous Lover ——— T. C. 8°
† Muses Looking-glass ——— P. 8°
(*f*) Hey for Honesty, down with Knavery ——— C. 4°

William Rider.

Twins ——— C. 4°

Edward Revett.

Town Shifts ——— C. 4°

Edward Ravenscroft.

(*g*) Careless Lovers ——— C. 4°
(*h*) Citizen turn'd Gentleman ——— C. 4°

(e) *Plot*, Suetonius, *in* Claudio *and* Tacitus, Lib. 11.
† *These Four Printed with his Poems*, 8°.
(f) *Translated from* Aristophanes's Plutus.
(g) *Borrowed part from* De Molliere's Monsieur de Pourceaugnac, 8°.
(h) *Translated from* Molliere's Le Bourgeois Gentlehome, & Mons de Pourceaugnac.

(a) Dame Dobson——C. 4°
(b) English Lawyer——C. 4°
(c) King Edgar and Alfreda-T. 4°
(d) London Cuckolds——C. 4°
(e) Scaramouch, &c.——F. 4°
(f) Wrangling Lovers——C. 4°

Tho. Rymer.

(g) Edgar——T 4°

* *William Shakespear.*

(b) All's well that ends well-C.Fol.
(i) Anthony and Cleopatra-T.Fol.
As you like it——C.Fol.
(k) Comedy of Errours——C.Fol.
(l) Coriolanus——T.Fol.

(m) Cromwell's History——H.Fol.
(n) Cymbeline——T.Fol.
Gentleman of Verona——C.Fol.
† Henry the 4th, 2 Parts——H.Fol.
† Henry the 5th——H.Fol.
† Henry the 6th 3 Parts——H.Fol.
† Henry the 8th——H.Fol.
Hamlet Prince of Denmark--T.Fol.
† John K. of England, 2 Pts.-H.Fol.
(o) Julius Cæsar——T.Fol.
† Lears Tragedy——T. Fol.
† Locrine's Tragedy——C. Fol.
London Prodigal——C. Fol.
Love's Labour lost——C. Fol.
Merry Wives of Windsor--C. Fol.
Measure for Measure——C. Fol.
Merchant of Venice——T. C. Fol.
(p) Mackbeth——T. Fol.
Midsummers Nights-Dream-C.Fol.
Much ado about nothing--C. Fol.
(q) Old-Castle, Lord Cobham's Life and Death—T.Fol.
(r) Othello Moor of Venice-T.Fol.
Pericles Prince of Tyre——H.Fol.
Puritan Widow——C.Fol.
† Richard the Second——H.Fol.
† Richard the Third——H.Fol.
(s) Romeo & Juliett——T.Fol.

(a) *Translated from* La Divinereſſe.
(b) *Translated from the* Latin Ignoramus.
(c) *Plot from* Engliſh *Chronicles.*
(d) *Plot, part from* Scarron's *Novels*, 8°, *Novel firſt*, The Fruitleſs Precaution, *part from* Les-Contes Du-Sieur D' Ouville, 8°, 2de. pte. *page* 121. *And part from* Boccace's *Novels*, *Day* 7th, *Novel* 6 *and* 7 *of the* 7th *Day.*
(e) *Part from* Molliere's le Bourgeois Gentlehomme, & la Mariage Forcee, 8°.
(f) *Plot from* Deceptio viſus: *or*, Seeing and Believing are two Things, *a Romance in* 8°.
(g) *Plot*, Engliſh *Chronicles.*
* *All except the laſt, are Printed in one Volume, Fol.* Lond. 1685.
(h) *Plot from* Boccace's *Novels*, 3*d. Day*, 9*th Novel.* Juliet of Narbona.
(i) *Plot from* Plutarch, *in* Vitam Antonii.
(k) *The Ground from* Plautus's Ampitruo, *and* Mænechrini.
(l) *Plot*, Plutarchus in vitam Coriolan: *and from* Livy's Hiſtory.

(m) *Plot from* Engliſh *Chronicle.*
(n) *Plot from* Boccace's *Novels*, 2*d. Day*, *Ninth Novel.*
† *All ſo mark'd had their Plots from* Engliſh *Chronicles.*
(o) *Plot*, Livy's *Hiſtory.*
(p) *Plot from* Scotch *Chronicles*, *and* Heylin's *Coſmography.*
(q) *Plot from* Engliſh *Chronicle.*
(r) *Plot from* Cynthio's *Novels.*
(s) *Plot from* Cynthio's *Novels.*

Taming

Taming of the Shrew——C. Fol.
Tempeſt——C. Fol.
Titus Andronicus——T. Fol.
(a) Timon of Athens——T. Fol.
Tröylus and Creſſida——T. Fol.
Twelfth Night——C. Fol.
(b) Winter's Tale——C. Fol.
Yorkſhire Tragedy——T. Fol.
Birth of Merlin——P. 4°

J. Studley, v. Jaſpar Heywood.

‖ Agamemnon——T. 4°
‖ Hippolitus——T. 4°
‖ Hercules Oetus——T. 4°
‖ Medea——T. 4°

James Shirley.

(c) Arcadia——P. 4°
Bird in a Cage——C. 4°
Ball——C. 4°
Changes, or Love in a Maze--C. 4°
(d) Chabott, Admiral of France——T. 4°
Conſtant Maid, or Love will find out the way——C. 4°
Cupid and Death——M. 4°
Contention for Honour and Riches——M. 4°
Duke's Miſtreſs——T. C. 4°
Example——T. 4°
(e) Gameſter——C. 4°
(f) Gentleman of Venice-T. C. 4°
Grateful Servant——C. 4°
Hyde-Park——C. 4°
Humerous Courtier——C. 4°
Loves Cruelty——T. 4°
Lady of Pleaſure——C. 4°
(g) Maids Revenge——T. 4°
Opportunity——C. 4°
Politician——C. 4°
Patrick for Ireland——H. 4°
Royal Maſter——C. 4°
School of Complements——C. 4°
Traytor——T. 4°
Triumph of Peace——M. 4°
Wedding——C. 4°
Witty Fair One——C. 4°
Young Admiral——C. 4°

‖ Honoria and Mammon—C. 8°
‖ (h) Contention of Ajax and Ulyſſes, for Achilles's Armour——M. 8°

(i) Brothers——C. 8°
(i) Siſters——C. 8°
(i) Doubtful Heir——T. C. 8°
(i) Impoſture——T. C. 8°
(i) Cardinal——T. C. 8°
(i) Court Secret——T. C. 8°
(i) Triumph of Beauty——M. 8°

(a) *Plot from* Lucian's *Dialogue.*
(b) *Plot from* Doraſtus *and* Fawnia, 4°.
‖ *All Tranſlated from* Seneca's *Tragedies.*
(c) *Plot from Sir* Philip Sidney's Arcadia, *Folio.*
(d) *Plot from the* French *Chronicles.*
(e) *Plot from* The Unlucky Citizen, 8°.
(f) *Plot, Part from* Gayton's *Notes on* Don Quixot, *Book* 4th, *Chap.* 6th.
(g) *Plot from* Reynolds's God's Revenge againſt Murther, *Folio, Book* 2d. *Hiſt.* 7th.
(h) *Plot from* Ovid's Metamorphoſis, *Book* 13th.
‖ *Theſe Printed together in Octavo,* Lon. 1658.
(i) *Theſe are Printed together in* 8°, Lond. 1581.

Henry

Henry Shirley.

Martyr'd Soldier——T. 4°

Edward Sherbourn.

† Medea——T. 8°
† Troades——T. 8°

——*Sheppard.*

Committee-man Curryed——C.

George Sandys.

(*a*) Christ's Passion——T. 8°

J. Swallow.

Cynthia's Revenge——T. 4°

Edward Sharpham.

Fleir——C. 4°

William Sampson, v. Markham.

Vow Breaker——T. 4°

Tho. Stanley.

(*b*) Clouds——Fol.

† *Translated from* Seneca's *Tragedy.*
(a) *Translated from* Hugo Grotius.
(b) *Translated from* Aristophanes, *Printed with his* History of Philosophy, *newly Publish'd, Folio.*

William Smyth.

Hector of Germany——H. 4°

William Strode.

Floating Island——C. 4°

Gilbert Swinhoe.

(*c*) Fair Irene——T. 4°

* *Sir John Suckling.*

Aglaura——T. C. 8°
Brenoralt——T. 8°
Goblins——T. 8°
Sad one——T. 8°

Lewis Sharp.

Noble Stranger——C. 4°

John Smyth.

Cytherea——C. 4°

Sir Robert Stapleton.

(*d*) Hero and Leander——T. 4°
Slighted Maid——C. 4°

(c) *Plot from* Bandello's *Novels*, Turkish *Chronicles*, Life of Mahomet the First.
* *All Printed with his Poems*, 8° Lond. 1648.
(d) *From* Ovid's *Epistles*, and Muses Erotopegnion Gr. Lat.

Tho.

Tho. St. Serf.

Tarugoes Wiles——————C. 4°

Tho. Shadwel.

Epſom Wells——————C. 4°
Humoriſts——————C. 4°
Lancaſhire Witches——————C. 4°
(a) Libertine——————C. 4°
(b) Miſer——————C. 4°
(c) Pſiche——————O. 4°
(d) Royal Shepherdeſs——C. 4°
(e) Sullen Lovers——————C. 4°
(f) Timon of Athens——————T. 4°
True Widow——————C. 4°
Virtuoſo——————C. 4°
Woman Captain——————C. 4°

Elkanah Settle.

(g) Cambyſes K. of Perſia—T. 4°
(h) Conqueſt of China——T. 4°
Empreſs of Morocco——————T. 4°
(i) Fatal Love——————T. 4°

(k) Female Prelate——————T. 4°
Heir of Morocco——————T. 4°
(l) Ibrahim——————T. 4°
(m) Love and Revenge—T. C. 4°
(n) Paſtor Fido——————P. 4°

Sir Charles Sidley.

(o) Anthony and Cleopatra--T. 4°
(p) Bellamira——————C. 4°
Mulberry-Garden——————C. 4°

Tho. Shipman.

(q) Henry the 3d. of France--T. 4°

Charles Saunders.

(r) Tamerlane the Great—T. 4°

Tho. Southern.

Diſappointment——————C. 4°
(ſ) Loyal Brother——————T. C. 4°

(a) *Plot from* Molliere's L'Athee Foudroye.
(b) *Plot from* Molliere's L'Avaree.
(c) *Plot*, Apuleii Aureus Aſinus.
(d) *From* Reward of Virtue, 4°.
(e) *Plot from* Molliere's Les Facheaux.
(f) *Part from* Shakſpear.
(g) *Plot*, Juſtin's Hiſt. Lib. 1. Cap. 9. Amianus Marcellinus, Lib. 23.
(h) *Plot*, Heylin's Coſmography, *Book* 3d. *and* Conqueſt of China, *By* Senior Palafax, *Engliſhed*, 8°.
(i) *Plot*, Achilles Tatius's Clitophon *and* Leucippe, 8° *Book* 5th.

(k) *Plot from* Platina, *&c.* Life and Death of Pope Joan, 8°.
(l) *Plot from* The Illuſtrious Baſſa, *Fol.*
(m) *From* Fatal Contract, 4°.
(n) *From* Fanſhaw's *Tranſlation of* Guarini.
(o) *Plot*, Plutarch's Life of M. Anthony.
(p) *The Ground from* Terence's Eunuchus.
(q) *From the* French *Chronicles.*
(r) *Plot*, Aſteria *and* Tamerlain, *a Novel*, 8°.
(ſ) *Plot*, Tachmas K. of Perſia, *a Novel*, 8°.

Cyril

Cyril Turneur.

Athieſts Tragedy——T. 4°
Loyal Brother——T. C. 4°

John Tateham.

Diſtracted State——T. 4°
(a) Rump——C. 4°
Scotts Vagaries——C. 4°
(b) Love Crowns the end—C. 8°

Nich. Trott.

Arthur——T.

Robert Taylor.

Hog has loſt his Pearl——

Tho. Thompſon.

Engliſh Rogue——C. 4°
(c) Mother Shipton's Life and Death——C. 4°

Nat. Tate.

(d) Brutus of Alba——T. 4°
(e) Cuckolds Haven——C. 4°

(a) *Plot from* Engliſh *Chronicles.*
(b) *Printed with his Poems*, London, 1651.
(c) *Part of the Language from the* City Madam; *and Plot from a Book ſo called in Proſe*, 4°.
(d) *Plot*, Virgil's Æneiads, *Book* 4th.
(e) *From* Eaſtward Hoe.

(f) Duke and no Duke——F. 4°
(g) Ingratitude of a Common-wealth——T.C. 4°
(h) Iſland Princeſs——T.C. 4°
Loyal General——T. 4°
(i) Lear and his 3 Daughters--T.4°
(k) Richard the Second——H. 4°

S. Tuke.

Adventures of 5 Hours——C. 4°

Richard Tuke.

Divine Comedian——C. 4°

John Tutchin.

(l) Unfortunate Shepherd—P. 8°

John Webſter, v. Decker.

(m) Appius and Virginia—T. 4°
(n) Devil's Law-Caſe—T. C. 4°
Dutcheſs of Malfey——T. 4°
White Devil——T. 4°
‖ Thracian Wonder——H. 4°
‖ Cure for a Cuckold——C. 4°

(f) *From* Trapolin *ſuppos'd a Prince*, 8°.
(g) *Part from* Shakſpear's Coriolanus.
(h) *Reviv'd from* Shakſpear.
(i) *Reviv'd from* Shakſpear.
(k) *Reviv'd from* Shakſpear.
(l) *Printed with his Poems*, Lond. 1686.
(m) *Plot*, Livy's *Hiſtory*.
(n) *Part of the Plot in* Schenchii Rariorum Obſervationum.
‖ *By* Webſter *and* Rowley.

Lewis Wager.

Mary Magdalen's Repentance—I. 4°

William Wayer.

The longer thou liv'ſt the more Fool thou art———C.

George Wapul.

Tyde tarryeth for no man———C.

Nat. Woods.

Conflict of Conſcience———P.

R. Weaver.

Luſty Juventus———I.

Robert Wilſon.

Coblers Prophecie———C. 4°

John Wilſon.

(a) Andronicus Comenius—T. 4°
Cheats———C. 4°
Projectors———C. 4°

J. Weſton.

† Amazon Queen———T. C. 4°

(a) *Plot from* Heylin's *Coſmography in the Deſcription of* Greece.

† *Plot from* Strabo, *Lib.* 11. Quintus Curtius, *Lib.* 6.

Robert Wilmot.

(b) Tancred and Griſmond—T. 4°

George Wilkins, v. Day.

Miſeries of Inforc'd Marriage-T.C.4°

John Wright.

(c) Thyeſtes———T. 8°
Thyeſtes———F. 8°

Leonard Willan.

(d) Aſtræa———P. 8°

Edmund Waller.

(e) Pompey———T. 4°

William Wycherly.

Country Wife———C. 4°
Gentleman Dancing Maſter—C. 4°
Love in a Wood———C. 4°
Plain Dealer———C. 4°

—Whitaker.

Conſpiracy———T. 4°

Robert Yarrington.

Two Tragedies in One——T. 4°

(b) *Plot from* Boccace's *Novels,* 1ſt. *Novel,* 4th *Day.*

(c) *Both in one Volume,* 8°, Lond. 1674. *the former from* Seneca.

(d) *Plot from a Romance ſo called.*

(e) *From* Corneille.

Suppoſed.

Supposed AUTHOURS.

R. A.

(a) Valiant Welchman—T.C. 4°

H. B.

(b) Landagartha——C. 4°

H. H. B.

(c) Plutus——C. 8°

* *P. B.*

Mock-Duelleſt——C. 4°

J. C.

Merry Milkmaids——C. 4°

R. C.

Alphonſus K. of Arragon——C. 4°
(d) Ignoramus——C. 4°

J. D.

Hell's higher Court of Juſtice—I. 4°
Mall——C. 4°

(a) *Plot from* Britiſh *Chronicles.*
(b) *Written by* Henry Burnell.
(c) *Tranſlated from* Ariſtophanes.
* *Supposed to be* Peter Bellon.
(d) *Tranſlated from the* Latin *Poem ſo called.*

T. D.

Bloody Banquet——T. 4°
(e) Fool turn'd Critick——C. 4°
(f) Pſiche Debauch'd——F. 4°

S. H.

Sicily and Naples——T. 4°

B. J.

Guy of Warwick——T.

† *E. M.*

St. Cecily, or the Converted Twins——T. 4°

T. P.

(g) Witty Combat——T. C. 4°
(h) French Conjurer——C. 4°

Monſieur P. P.

(i) Ariadne——O. 4°

(e) *Aſcrib'd to* Tho. Darſey.
(f) *Said to be Writ by* Tho. Duffet.
† *Supposed to be* Mathew Medbourn.
(g) *Plot, part of it from* Guſman's *Fol. in the Story of* Dorido *and* Cloridia.
(h) *Plot from the* German Princeſs, *a Novel,* 8°.
(i) *Put into Muſick, by Monſieur* Grabut.

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T. R.

(b) Extravagant Shepherd.-P. 8°

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(c) Phillis of Syros----------P. 8°
(d) Andromana----------T. 4°

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(a) *Supposed to be Writ by* Samuel Pordage, *being Printed with his Poems,* 8° Lond. 1660.
(b) *Translated from* Corneille.
(c) *Translated from the* Italian *of* C. Guidubaldo di Bonarelli.
(d) *Plot from Sir* Philip Sidney's Arcadia, *in the Story of* Plangus, *p.* 155.
(e) *In a Book call'd* The Ternory of Plays, 8° Lond. 1662. *Plot from* Matchiavil's Marriage of Belphegor, *a Novel, Folio: The same is Printed with* Quevedo's *Novels,* 8°.

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(i) Thornby-Abby----------H. 8°

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(f) *Translated from* Seneca.
(g) *From* Sophocles *by* Christoph. Wase.
(h) *In the* Ternary of Plays, *and Plot from* English *Chronicles, in the Reign of* Sebert, *King of the* West-Saxons.
(i) *In the same* Ternary of Plays, *and Translated from* Plautus.

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(c) *Plot from* Baker, *and other* English *Chronicles.*
(d) *Plot from* Heylin's *Cosmography, in the History of* Spain. De Rebus Lusitan: *By* Andr. Schottum, *Folio.*
(e) *Plot from* English *Chronicles.*
(f) *Plot from the Second Part of* Shakspear's Henry 6th, *Folio.*
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(h) *Bound with the Varieties,* 8°.
(i) *From* Brome's Mad Couple well Matcht.
(k) *Plot from* Holy Scripture, Jeroboam, *&c.*
(l) *Plot from* English *Chronicles.*
(m) *Ascrib'd to the Lord* Digby.

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(a) *Said to be Writ by* Tho. Duffet.
(b) *Aſcrib'd to* J. Carell.
(c) *From* Guarini's Il Paſtor Fido.
(d) *Tranſlated from the* French *of Monſieur* Corneille, Junior.
(e) *Aſcrib'd to* Rhodes.
(f) *The ſame with the* Amorous old Woman, *only a different Title.*
(g) *Plot from* Engliſh *Chronicles.*
(h) *Aſcrib'd to* Edm. Preſtwith.

‖ *Plots from* Engliſh *Chronicles.*
† *Aſcrib'd to Sir* William Killegrew, *and Tranſlated from the* Latin.

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(a) *From* Corneille's Le Menteur.
(b) *Plot from* Plutarch. in vitam Ciceronis.
(c) *Aſcrib'd to* J. Milton.
(d) *Plot from* Giraffi's *Hiſtory of* Naples, Engliſh'd *by* James Howel.
(e) *Said to be Writ by Mr.* Pane.
(f) *Three Drolls ſtollen from ſeveral Plays.*
(g) *Plot from* Suetonius.
(h) *Play from* Arioſto's *Poem ſo call'd, Fol.* Engliſhed *by Sir* J. Harrington.
(i) *Plot from* Boccace's *Novels, Day* 10, *Novel* 10. *Folio.*
(k) *Plot from* Suetonius, *in* Vitam Neronis.
(l) *Plot from* Hyne's *Pranks*, 8°.
(m) *Aſcrib'd to* J. Lenard. *Part from* Middleton's More Diſſemblers beſides Women, 8°.
(n) *From the* Fine Companion, *and other Plays.*
(o) *Aſcrib'd to Mrs.* Behn, *but Borrowed all from* Marſton's Dutch Courtezan.
(p) *Said to be Writ by the late Duke of* Buckingham.
(q) *By Mr.* Arrowſmith.
(r) *Aſcrib'd to Sir* William D'Avenant.

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(a) *Plot from* Livius, Lib 1: Ovidii Metamorph. Lib. 14.
(b) *Plot from* Heylin's *Coſmography, Book 2d. in the Deſcription of* Greece, *and* Conſtantinopolis à Mahammada, 2da. expugnata, *Fol.*
(c) *Aſcrib'd to* John Carrel, *from* Corneille's L'Eſcote des Femmes, 8°.
(d) *A Collection of Drolls taken from Plays, Printed in* 8° Lond. 1673.
(e) *Plot from* Heliodorus Emiſſenus Æthiopicorum, Lib. 10. *The ſame is in* Engliſh, 8° 1687.
(f) *Part from* Molliere's Le Cocu Imaginarie. C. 8°.
(g) *Plot from* Liv. Lib. 5. Cæſaris Coment. Lib. 4 & 5. Galfridus ap Arthur Monumetenſis. De Geſtis Regum Brittanniæ, Lib. 4.
(h) *That and* Tom Eſſence *aſcrib'd to Mr.* Rawlins.
(i) *Bound with the* Country Captain, 8°.
(k) *Plot from* Heylin's *Coſmography, in the Deſcription of* Greece.
(l) *Part of it taken from* Chamberlain's Love's Victory.

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